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MASTERS IN ART

El Greco

SPANISH SCHOOL

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EL GRECO
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EL GRECO
PORTRAIT DU CARDINAL TAVERA
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EL GRECO
THE ASSUMPTION
ART INSTITUTE, CHICAGO

EL GRECO
PORTRAIT OF CARDINAL SFORZA PALLAVICINO
ART MUSEUM, BOSTON

EL GRECO
THE NATIVITY

EL GRECO
ST. BASIL
PRADO MUSEUM, MADRID

EL GRECO
PORTRAIT OF A PHYSICIAN
PRADO MUSEUM, MADRID

EL GRECO
PORTRAIT OF CARDINAL DON FERNANDO NIÑO DE GUEVARA
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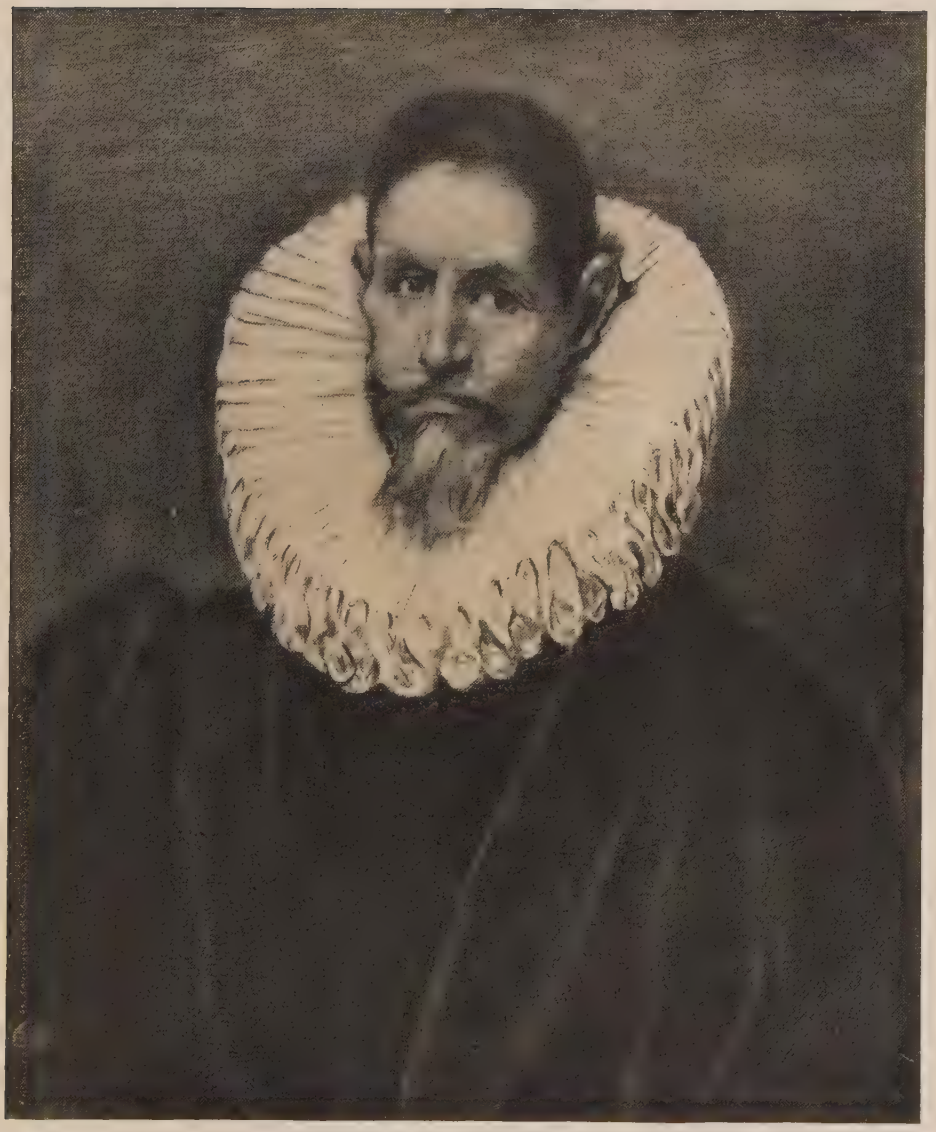

EL GRECO
HEAD OF A MAN
PRADO MUSEUM, MADRID

EL GRECO
CHRIST DEAD IN THE ARMS OF GOD
PRADO MUSEUM, MADRID

El Greco

BORN 1548(?): DIED 1614
SPANISH SCHOOL

DOMENIKOS THEOTOKOPULI was born in the Island of Crete in the year 1547 or 1548. It is not known whether his youth was passed in his own Greece or in Venice. Venice was the great dominating Christian influence in all these isles and Levantine towns, and at just that time, when thousands of Greek refugees were fleeing to Venice from the power of the Turk, it would have been natural enough if the family of El Greco had been among them. The legend is that he studied with Titian; yet his name does not appear in the extant list of Titian's pupils. However, his countryman, the Macedonian Giulio Clovio, speaks of him in a letter as "a pupil of Titian." However that may be, he absorbed the Venetian manner simply enough, and at the time of his coming to Spain he was quite Titianesque in style, although even as early as that his work had its own strong individuality.

He was called to Spain and settled in Toledo, as his first work was there. There is a good deal of confusion about the term "El Greco." It means, of course, "The Greek." But in the right Spanish it should be "El Griego." It would seem, however, that he got the nickname during his years in Italy, and was called by the Italians "Il Greco" when he first went to Spain. The Spaniards adopted the name, gave it their own characteristic article, and called him "El Greco," or sometimes plain "Greco." The French do the same thing when they call him, as they always do, "Le Greco." And we, if we were consistent with them, would call him "The Greco." But we, in our haphazard English way, have for the most part elected to call him after the Spanish nomenclature. And by the title "El Greco" he is known, as far as he is known at all, among us. "Theotokopuli" is rather a mouthful at the best. It was the pleasant manner of the Italians to give nicknames to their painters, as Masaccio, Giorgione, and Perugino, or "Slovenly Tom," "Big George," and "The Man from Perugia," and so one may suppose the name "El Greco" came about.

There is the same confusion about his given name and his patronymic. His name in Greek was Κυριακός Θετοκόπουλος, or in the Latin lettering Kiriakos Theotocopuli, Dominico being the Italian for Kiriakos. He seems to have been called Domenico in Italy; but with a certain perverseness he preferred

to spell it in a half Greek way, Domenikos. He often had the habit — affectation, if you will — of signing his canvases in the Greek lettering. Indeed, he was well read in Greek, and in a country where culture was not very widely spread he must have passed for a learned man. As to his last name, it is indifferently spelled Theotokopuli, Theotokopulos, Teotocopuli, or Theotocopuli in various archives.

It is curious, by the way, that he should have been a Greek, because nothing could be more different from what we have come to call the Hellenic spirit than the soul that animated his work. Greek art, as we know it, is based on proportion, measure, balance. Some of its leading qualities are serenity, reserve, workmanship. Now the art of him they called "The Greek" is different in all things, for his work is violent, perturbed, careless in execution. It was written that he of the ancient classic race should be the first of the moderns.

It would be hard to imagine one who differed in more ways than he from the calculated, carefully poised art which we call classic. There is nothing of the unthinking serenity of Greece in his types; they are tortured and quite modern in expression. Half gods or Titans at the best, these men of his have little likeness to the Greek gods of High Olympus.

No doubt the grim, austere city of Toledo had its influence upon El Greco and upon his art. He had been accustomed to happy and joyous Venice, where things were seen through a golden rain of sunlight. And here in Toledo was sunlight, to be sure, but of another quality. Here were gaunt, grim shapes wholly Gothic or Moorish, wholly different from the rich, colored Byzantine forms of the beloved Venice and of a farther Greece. And the proud, severe, austere Spanish types about him were different enough from the smiling, ease-loving Italian faces he had come to know in Venice.

So, in the end, his painting became strange and more strange. He alternated in his work, now doing a picture that was quite "sane," as the writers of to-day like to put it; again, making a picture so wild as to puzzle the grim Philip II. and his court.

It is the test and measure of a man what use he makes of his ability; how he develops after leaving the nest, as it were, of master and brother pupils; and El Greco met this test strongly, for his Venetian art, though much more individual than that of his fellows, still smacked of Venetian color and manner. He had something in his work of that rich, warm Venetian glow so often talked of. There is a legend, probably apocryphal, that he was irritated when his canvases were compared to Titian and determined to show that he could paint better and in a different manner. However this may be, his manner certainly changed greatly during his stay in Spain. It is more likely that solitude in Toledo, not seeing other painters who were his equals, caused him to fall back upon himself and to create a style almost of necessity personal.

Something of his early Venetian training, however, no doubt persists, even in his latest work. He retained the trick of glazing, so beloved of Venetians, though he apparently varied it by scumbling, a method not so much used by his masters. At all events, something of this thin, sleazy way of smearing on

the paint in certain passages was adopted by Velasquez, whose earliest manner was quite different, being in the heavy, robust, not to say stodgy technique which he first learned from Herrera. The big picture by Herrera in the Worcester Art Museum illustrates this manner well enough. Greco's manner is quite different from this: he is always glazing and smearing. One notices glazes especially in the finger-tips of his portraits.

El Greco was in more than one respect the Whistler of his day. He had much of the latter's wit; he had an uncommon way of painting; and, among other things, he had Whistler's passion for litigation. Only the Greek, more fortunate than the man from Lowell, won all his suits. It is recorded that when the Inquisition accused him of controverting certain canonical rules in some of his pictures, he had the courage — and courage it was in those days — to defy it and bring suit against the all-powerful institution. Strange to say, he won his case.

In those days there was a sort of tariff on the sale of each picture. El Greco thought this unfair and refused to pay it. A suit brought before the Royal Counsel of the Hacienda was decided in his favor. And it was proclaimed that henceforth the three arts of painting, sculpture, and architecture were forever exempt from duties or imposts.

There is no definite statement extant about his exact technique, but by carefully studying his works one can arrive at a pretty good understanding of the manner of it. It is fair to suppose that his early style was much the manner that Titian taught and that the other young Venetians practised. Very likely he under-painted in gray tempera body color and glazed plentifully over that. Later, he very much modified this manner and came to paint in what must have been a good deal the modern manner; that is, painting in the picture quite directly and then constantly repainting or retouching. He, however, glazed much more than is commonly done nowadays.

El Greco is, in a sense, one of our modern discoveries. Sir William Stirling-Maxwell, it is true, speaks of him as early as 1848, and at considerable length, but with quite complete misapprehension. In his "goguenard" and robust way, he feels that there is something interesting in the Greek painter, but fails to put his finger on it. So that any real effort to understand El Greco has come about of later years. Indeed, it may be doubted if the mind of the world has ever before been so nearly in the right state to appreciate the Toledan painter's rather bitter and evasive charm. He suits our desire for novelty; he chimes in with our sense of the mutability of things; and as nowadays, whether rightly or wrongly, we are all for personality even if it be at the expense of craftsmanship, his very marked personality interests us.

With other painters the personality of the man is or is not an interesting trait. With El Greco it is almost the whole thing. One might almost say he is nothing but personality. He is like Perique tobacco, which is very good for giving a flavor to other brands, but rather heady when smoked alone. Well, it takes a strong head to enjoy El Greco. His flavor is too strong and of too bizarre and racy a quality to be enjoyed by every one. In other men, personality will show in choice or arrangement of subject, perhaps in a cer-

tain rare quality of color; but with our Greek the personality cries aloud with every stroke of the brush. It is this that has kept him from due recognition; it is this, too, which makes him a particular favorite with the *raffiné* and discerning.

El Greco was the inventor, so to say, of the "muted" tones, the smoky blacks, the dingy whites, which Velasquez, in a measure, adopted, and which Whistler later developed into so taking an article of commerce. That is, the Greek was the first man, so far as appears, to treat tones in that way. In the work of his master Titian the whites are quite frankly white; the blacks, though suggesting color, still of a blackness, as dark as may be in the accents. With El Greco, the rendering of these muted tones was not so much a mannerism as a perception of the delicate bloom which light sheds on the "local color" of things. And this was a subtlety of vision, a perception of nuance, that till then had been wanting in painters' work. How much these qualities suggested anything to Velasquez we do not absolutely know. But we do know that Velasquez's earliest work was hot and unluminous, quite in the manner of Herrera, and that in his latest work he developed those so-called "silvery tones" which are also among the distinguishing qualities of El Greco.

Our master had all a Venetian's skill in landscape-painting when he first came to Spain, and he quickly learned to render the peculiar beauty of Spanish landscape, and mostly the sort that is seen about Toledo. He seemed to love, and well recorded, its austere grandeur; and in the backgrounds of some of his figure compositions are bits of landscape which might well have filled in some canvas of Velasquez. Indeed, it is impossible not to feel that the latter had seen and studied this feature of Theotokopuli's work, for many of his landscape backgrounds have the same long, swinging lines, the same free, loose manner of handling.

It is a strange thing that El Greco should have so well assimilated the formula of the Spanish type, that he should have understood it so well, and that he, a foreigner, should have painted Spaniards more "like" than they could paint themselves. For when a Frenchman, or any other Outlander, comes to America to paint portraits, he makes little Frenchmen of our cowboy Presidents, of our grim captains and *Chevaliers de l'Industrie*. But it was not so with El Greco. No one, better than he, has understood and rendered the cold morgue of the Spanish grandee — fire under ice. And he, too, has well understood the Spanish churchman, and his portraits of various Spanish cardinals are among the best of his work.

Another quality, which one might say was invented by El Greco, was a loose, free, almost feathery handling, which, while it injured his workmanship, did in a measure suggest the floating, ever-changing aspect of nature in a way which the solid, well-considered draftsmanship of the Venetians had hardly done. Still less had the heavy, rather stodgy handling of Herrera and his ilk suggested this constant mutability of things.

El Greco, like a true innovator, felt this so strongly, had so acute a sense of the change, the "va et vient" of living things, that he was sometimes content to let the form go unchastened, if he had given it the breath of life; so that

some of his creations are like Frankenstein's monster, palpably alive, yet hardly human.

El Greco has to his credit, if it be a credit, that he was one of the first Impressionists, and by "impressionism" one means the word in its broader sense rather than in the more restricted meaning of painting in pure color, which is most often given it nowadays. For he told the scandalized Pacheco, when the latter visited him in Toledo, that he believed in constant retouching and repainting, which tended to make the broad masses tell flat as in nature. This is quite the doctrine of the "tache" so beloved by Manet, and his manner of retouching here, there, and elsewhere is much like the style of Chardin, Monet, and of our own Tarbell.

No doubt Pacheco, who was father-in-law to Velasquez, sometimes whispered these heresies with bated breath to his clever pupil. And certainly Velasquez succeeded in rendering the "apparition" of things even more successfully than the old Greek. But "*au fond*" Velasquez was essentially a modeler, and more, too; he always tried for the flowing surface of paint, the "fused" look which his best paintings have. So that, in this respect, his method may be called quite different from the patchy facture of Theotokopuli.

What El Greco may have suggested to him, however, was a way of looking at nature without prejudice, spot for spot. The Italians, even the best of them, always treated a man by the way the forms ran. El Greco, and after him Velasquez, were the first to see nature with the "innocent eye," putting a dark spot here, a lighter tone there, as they came, without "*parti-pris*" as to their exact meaning. In El Greco this is tentative; he still paints along the form instead of across it with the light. Yet the effect of his work is more impressionistic than most that had preceded it.

It has been already hinted that Velasquez was a good deal influenced by the art of Greco, and in an indirect way it would seem that he doubtless was. If this be so, it may have come about by conversations with his father-in-law Pacheco, who knew El Greco and had argued with him about art; although it is quite evident that if Pacheco admired the Toledan master in some respects, he still highly disapproved of certain of his practices. Velasquez may have heard about El Greco from the latter's favorite pupil Tristan, though Tristan's work does not much recall the master, being heavier and made with more care, yet lacking in charm. Or, what seems most likely of all, Velasquez had, no doubt, seen El Greco's work at Toledo, and being the most thoughtful and analytic of men, by much study he may have divined some of the Toledan's secrets; have known, and that was his great gift, which to take and which to leave.

Theotokopuli is said to have written a book or treatise about art. Whatever this may have been, it has now wholly disappeared, and this one must feel to be a great pity, for it would be interesting to know the views of so independent and unusual a painter. It is to be regretted that all painters have not written on the practice of their art. What a library of information we should have; and, more than that, what a side-light on the intentions and meaning of each painter would be his comments on his own work and his description of his

own manner of working! But whatever he may have written, it does not now survive, and we shall never know what the strange old man thought about the practice of his art.

But at the very last, El Greco, though interesting in himself, is most interesting historically, as a link between the old and new. He is one of those men — the Impressionists are his brothers in this — who dimly felt or divined certain subtleties, refinements, *nuances*, which till then had not been expressed. Indeed, he felt them so strongly that in the passion of their rendering he sometimes forgot or slurred the old perfections. Other men, like Velasquez, perceiving these qualities in his work, were able to express them in their own, while not sacrificing the other verities as he had done. It is the fate of innovators to be obsessed by their own discoveries. *L'Idée fixe* tortures their mind and obscures other verities. They are the victims of their truth. And El Greco was no exception to this. And yet they have this reward — that they are sometimes more interesting to subtle minds than are men of more triumphant and absolute ability. Greco is not comparable to Rubens, for instance, as an all-round artist and master of technique. And yet, to certain minds, he must always seem a more interesting painter, infinitely more distinguished. And where he often failed in rendering the obvious — so unlike Rubens — he sometimes felt and suggested subtleness of expression — *nuances* of light and tone which the healthy Fleming would never have even suspected. He is, to use an expression rapidly becoming *banale*, a painter's painter. Millet delighted in his picture of St. Ildefonso and had an engraving of it, which is now owned by Mr. Degas. Zuloaga and other Spanish painters are said to consider El Greco the superior even of Velasquez. One is not prepared to agree with this. Yet the mere suggestion shows how sympathetic is the work of our subject to many painters of ability.

El Greco, then, was an innovator, a man who felt and suggested many things, yet was not perfect in his rendering of any of them. Mr. McColl has made a half-humorous division of painters into Titans and Olympians. Well, then, our Greek was in some sense a Titan, if a man so neurotic as he could be called a Titan. At least, there was nothing Olympian about him. No, he was hardly a Titan or even a half-god, not even a super-man; for there was little of the "Laughing Lion" in him. Rather, he was one of those men, fortunate or unfortunate as you will, made for a time in the future. How lonely he must have been in Toledo, even with Cervantes and Lope da Vega as neighbors! And even now there would be few to understand him. What the other men thought most important seemed to him distressingly obvious. The things which to him seemed all important, they had never seen.

The Art of El Greco

CARL JUSTI 'DIEGO VELASQUEZ AND HIS TIMES'

A PROOF of the attraction Venetian art had for the Spanish eye is seen in the welcome given to the works of El Greco. At the very time a Navarrese was for the first time painting in the Titian manner in the Escorial, Toledo was visited by a Cretan Greek, who, like Antonio Vassilacchi of Milo, known as l'Aliense, had studied the Venetian style at the fountainhead. He was traditionally, and doubtless justly, regarded as a pupil of Titian, although his signature is always in Greek, with a Latin translation of his Christian name Kyriakos: Δομήνικος Θεοτοκόπουλος Κρήσὲποίει. This artist is as remarkable for his rare pictorial genius, and for the impulse given by him to Spanish painting, as for unexampled and in fact pathological debasement of his later manner. Biographers have hitherto studied him only from the time of his arrival in Spain (1575), but there still exist a number of authentic works belonging to his Italian period, works which rank with the best productions of the Venetian school. Nobody being aware of his existence, these works, notwithstanding their peculiar physiognomy, have long passed for Titians, Paul Veroneses, Bassanos, and even Baroccis. They are partly portraits, partly animated gospel scenes in bold lines, and in the attitudes resembling Tintoretto, but richer in individuality and more solid in the coloring. Vistas of distant hills beyond the marble-paved piazzas and line of palaces give them a strong Venetian accent. He is also influenced by Michael Angelo, as seen in many of the figures; and what is stranger still, old Byzantine reminiscences are betrayed in his invention and grouping.

The Greek signature of El Greco occurs on the 'Healing of the Man Blind from his Birth,' in the Parma Gallery, of which a modified but unsigned replica exists in the Dresden Collection. He often depicted 'The Cleansing of the Temple,' a large specimen of which formerly in the Buckingham Collection, is now in the possession of the Countess of Yarborough, catalogued as a Paul Veronese. But his most comprehensive creation is the 'Disrobing of the Saviour on Calvary,' formerly in the Manfrin Gallery, and assigned to Barocci. Christ stands in the center, an embodiment of sublime resignation, His large, brilliant eyes turned upwards; to the left, lower down, three noble female figures; to the right, a man with the borer stooping over the Cross. Behind tower up the heads and busts of the thronging troops, the captain of the armor on Christ's right hand, the man seizing His red mantle on His left. It would be difficult to find a work of the Venetian school richer in studies of character than this 'Disrobing.'

That he was at that time an eminent portraitist is evident from the half-length of the miniature-painter Giulio Clovio, in the Naples Studj, which in Parma passed as a portrait of himself. So also the study of light effects, 'The Boy Blowing a Coal,' in the Naples Museum. That portrait of Clovio supplies a conjecture as to El Greco's hitherto unknown career in Italy.

He may perhaps have introduced himself as a fellow countryman of the aged Clovio, who calls himself a Macedonian. His skill at miniature is revealed in one of his best early works, a replica of the 'Cleansing of the Temple' on a small scale, with sumptuous architecture and ornamental details, in Mr. Francis Cook's collection, Richmond. In the already mentioned large piece we see in the right corner four half-figures — the aged Titian, Michael Angelo, an old man (probably Clovio), and a young man with index finger pointing to his face, possibly the artist himself, indicating thus to whom he felt indebted. In any case his youth has been rich in experience, and Pacheco, who made his acquaintance in old age, calls him a "great philosopher," full of wise sayings and author of a treatise on painting, sculpture, and architecture.

In 1575 he made his appearance in Toledo, which he never again quitted, dying there in 1614. During these forty years he displayed an almost boundless activity, filling the Castilian churches with altar-pieces, the halls of prelates and cavaliers with portraits. But only in the earliest is his Venetian manner preserved. The first, which apparently brought him to Toledo, is the reredos in the Church of Santo Domenigo de Silos, where the architectural framework on the statues is also by him. The central and chief piece is the 'Assumption,' now in Pau, but a copy of which is still on the spot. The elements of the Frari altar-piece here reappear, but already in the Spanish environment. Mary soars aloft with outstretched arms in ecstatic emotion. The Apostles are men from the Toledo mountains, who, like true Castilians, express their amazement still with dignity in a slow, solemn gesture-language. The picture is thrown on the canvas with surprising power of chiaroscuro and in richly varied, deep, glowing color.

This performance opened El Greco's way to the cathedral. Invited to execute the central piece for the new and spacious sacristy, he resolved to figure his 'Christ on Calvary' on an imposing scale. This chief work and masterpiece of his, occupying an honorable place in the richest church in Spain, for the first time in that country gave an idea of Titian's art — his plastic power, his vivid light and shade, his naturalism. In his capacity as a colorist El Greco here proclaimed himself king.

But he was unable to keep on the high level of this work. Drunk with applause, unwarned by associates or judges whom he might have well respected, in the pride of his triumph, piqued at the compliment that "he painted like Titian," he degenerated into that reckless manner in which, as in the speech of "a noble, unstrung mind," only flashes of his genius still occasionally gleam forth in those marvelous physiognomies and daring strokes of the brush. In Toledo's crumbling eyrie, isolated from healthy influences, he sank lower and lower, painting like a visionary and taking for revelations the distorted fancies of a morbid brain.

In portraiture alone a spark survived of his former greatness. Those of Pompeo Leoni at Keir in Dumfriesshire, and of the gray-haired Cardinal Quiroga (?) in the cathedral sacristy, Valladolid, still give a good notion of his powers; whereas the specimens in the Prado Museum are unfortunately

very mannered. In St. Thomé is a large picture, which, strange to say, passes in Spain as his masterpiece, although executed in his worst style. A group of cavaliers in the black dress of the Court of Philip II. assist at the burial of Count Orgaz, whose body is being lowered into the grave by two ghostly figures, in whom one recognizes SS. Augustine and Stephen. "Around this painting," we are told, "the Toledans often gathered, still discovering something new in the portraits of so many cavaliers." And in truth, at sight of these stiff, ceremonious attitudes, these grave, motionless glances, giving the impression of an assembly of apparitions, one must fain confess that the foreign artist has a good eye for national peculiarities.

As religious enthusiasts precede the creative innovators of the times, this Iberianized Greek was a precursor of the masters that arose in the following century.

SIR WILLIAM STIRLING-MAXWELL 'ANNALS OF THE ARTISTS OF SPAIN'

EL GRECO has been justly described as an artist who alternated between reason and delirium, and displayed his great genius only at lucid intervals. There is probably no other painter who has left so many admirable and so many execrable performances. Strange to say, in his case, the critics cannot fix the epoch when his "early bad manner" gave way to his "good middle-style," or when his pencil lost the charm of its prime; for he painted well and ill by turns throughout his whole career. The disagreeable 'St. Maurice' was executed between the times when his two best works were commenced. The finest portraits of Tavera and Palavicino were painted in or about 1609, which is also the date of his delightful 'Holy Family' and his offensive 'Baptism of Christ' at the Toledan Hospital of St. John Baptist. In the latter picture, the narrow draperies, and the gleams of light, thin and sharp as Toledo sword-blades, produce effects not less unpleasing than difficult to be described intelligibly to those who are unacquainted with the Greek's style. He might have painted it, by the fitful flashes of lightning, on a midsummer night, from models dressed only in floating ribands. In the Louvre we find near his excellent portraits an 'Adoration of the Shepherds,' in his most extravagant style, in which the lights on reddish draperies and dark clouds are expressed by green streaks of so unhappy a tint that those harmless objects resemble masses of bruised and discolored flesh. Yet the perpetrator of these enormities sometimes painted heads that stood out from the canvas with the sober strength of Velasquez's, and colored pictures and draperies with a splendor rivaling Titian. With all his faults, El Greco was a favorite artist in Spain, and his pictures were highly valued. For the church of Bayena, a village in the province of Segovia, he executed a series of paintings on the life of Mary Magdalene, which were refused, about the close of the seventeenth century, to Cardinal Puertocarrero, although his Eminence offered to buy them for 5,000 crowns, and replace them with pictures by Luca Giordano, the famous and fashionable court artist of the day.

Theotocopuli was much engaged as sculptor and architect. At Madrid he designed, in 1590, the church of the College of Doña Maria de Arragon, and

carved the "abominable" retablo of the high altar; at Illescas he built, about 1600, two churches—that of the Hospital of Charity, still existing, with its good classical altar, and that of the Franciscan friars, with marble tombs and effigies of the Hinojosas, its founders, now demolished; at Toledo, he gave the plans of the city hall, a solid plain building of two stories, resting on Doric pillars and flanked with towers; he carved, in 1609, the retablos for the church of the St. John Baptist's Hospital; and, in 1611, he erected in the Cathedral, by order of the chapter, the catafalque, or temporary monument for the celebration of funeral solemnities for Margaret of Austria, Queen of Philip III.

Few artists were ever more unweariedly industrious than El Greco, even in his old age. Never idle for a moment, he must have not a little astonished, by his indomitable energy, the slow and otiose Toledans amongst whom he lived. Pacheco, who visited him in 1611, relates that he showed him a large closet filled with the plaster models of his various sculptures, and a chamber full of sketches of all his pictures. In the course of their talk El Greco declared his opinion that coloring was a more difficult part of the painter's art than drawing, and that Michael Angelo, "though a good professor, knew nothing of painting." Besides uttering these heresies, to the horror of the Sevillian, he explained and defended his own harsh and spotty style, avowing that it was his practice to retouch a picture till each mass of color was distinct and separate from the rest, and asserting that it gave strength and character to the whole. But in spite of his eccentric style and opinions, the school of Theotocopuli produced Maino, Tristan, and Orrente, who rank among the best Castilian painters. He was a man of wit and some learning, and is said by Pacheco to have written on the three arts which he professed.

RICHARD MUTHER 'HISTORY OF PAINTING'

NOTWITHSTANDING Justi's investigations, the chief master of Toledo, Domenico Theotocopuli of Crete, deserves a new biographer. For the "pathological degeneration" of El Greco seems an important symptom of the great religious fermentation which at that time had seized all minds. Pictures like his 'Purification of the Temple,' in which he appears as a Venetian, express but little; although the theme seems in some wise related with the purification of the Church at that time by Caraffa and Loyola. But in the work which introduced him to Spain, 'Christ Stripped of His Garments on Calvary,' he has freed himself from Titian, and now seems a savage entering the world of art with impetuous primeval power. He displays a collection of herculean figures composed of real flesh and blood, of barbaric bone and marrow. The same quality gives his painting of the 'Holy Trinity' a primeval, brutal grandeur. His picture in the Church of San Tomé in Toledo, in which the members of a knightly order solemnly attend the funeral of Count Orgaz, his corpse is lowered into the grave by two saints, while Christ, Mary, martyrs, and angels hover in the air — this painting, in its abrupt union of actual with transcendental, already heralds the visionary painting of the seventeenth century. His later works are uncanny, ghostly pictures of exaggerated line and harsh color; which seem to be executed in wax colors mingled with the

mold of corpses. In all respects he seems a strange, titanic master; and not until more is known of his life will he stand revealed as an artist.

C. S. RICKETTS 'THE ART OF THE PRADO'

EL GRECO was trained in Venice, and in his earlier manner is a pure Venetian, influenced by the work of Bassani and stimulated by the manner of Tintoretto. He was born in Crete in 1548, and died at Toledo in 1614. This painter developed on Spanish soil a style that seems almost more Spanish in temper than the work of any born and bred Spaniard till the advent of Goya, in whom all the national traits find expression. Outwardly the more central of El Greco's work seems founded entirely upon Tintoretto at his wildest and most mannered phase; his figures are torn to shreds by a wind of passion, by an extravagant effort at impressiveness. His method in portraits recalls the method of the Bassani; but with time the fever latent in his art takes a form more acute, and in his Toledan manner the Venetian influence burns less visibly. Realities are then supplanted by a series of conventions of his own; the Venetian methods are finally replaced by the most wilful experiments in form and color and in the use of pigments; human forms are twisted and stretched into mere symbols of themselves, or into symbols of passion and movement. A wish to be inspired and original at all costs clashes with the staid tendency of the Spanish temper, it is true; yet where out of Spain could so strange and perverted a vision of things have found acceptance; when, save in the reign of Philip II?

His pictures might at times have been painted by torchlight in a cell of the Inquisition. Philip II. in his old age might have so painted, had he been given the faculty to paint. El Greco's 'Vision of Philip II.' might have actually risen before the recluse of the Escorial himself, when, after so much done and undone, after so many acts of faith, he lay dying by inches under the black velvet of his bed; when under the horsehair shirt he felt the approach of eternity, and beyond the incense fumes and the smoke of the tapers stood the goal of all his effort.

At times Theotocopuli is a sincere and almost naïve artist; in portraits of small surface area and unambitious scope he is quite excellent; at times his feverish workmanship has the "quality of its defects" (if we may be pardoned this transposition of a French phrase which nevertheless expresses perfectly the singular case presented to us in the work of El Greco).

We understand the power to disturb, which the religious revival brought in its wake, when we touch the art of El Greco — a sense of trouble has been detected even in the light work of Titian himself. If we turn on the art of Tintoretto, who was the main influence upon El Greco, the tendency of agitation seems to spring from a different source, even in such works as the 'Holy Supper' at St. Giorgio Maggiore, with its fantastic torchlight, and presence of spiritual forms in the air of the room itself. The aim of Tintoretto was sensational, but eloquent in its sensationalism; its tendency was declamatory and romantic, tending always towards an emphatic statement of dramatic or romantic effects. With El Greco the imaginative impulse flickers and twists

upon itself; there is even less balance than in the Italian, there is even less room, less breathing-space for sequence of thought, or for constructive vision; he gives you a sort of shorthand of Tintoretto, and later on mere jottings and hints at a method of his own; at times his figures have the lithe and trenchant aspect of a sword.

The color of his whites and crimsons is ashen; his blacks, vivid; his blues remind one of the blues of steel; his use of green is constant and unusual for painting of his time.

Light with him becomes a quantity for emotional appeal only, to be focused or scattered at will, and he will paint a sky black or a bitter green.

The influence of Veronese's early manner has been instanced as the first influence upon the aspect of his earliest and least individualized works; yet nothing could be more remote in temper or tendency than these two paintings. Had Veronese, with his unbounded and almost monotonous control over plastic effect, painted only the strange little 'Crucifixion' in the Louvre, with its strange green sky, its strange and chilly color, the difference between the Venetian master and the Spanish mannerist would still be immense. His most ascetic and monkish canvases degenerate into what looks like a parody of himself; he even at times turns away from his curious palettes and, with blue-black, white, and brown, produces a yet more bitter, I had almost said discordant, result.

No one would apply to the work of El Greco the statement that art is the expression of that which the artist likes best in life; his choice would seem to have been governed by another craving, and to have been of the nature that makes a man lean over a precipice to see if he will feel faint and dizzy, or a patient touch a wound to see if it will hurt.

This estimate of El Greco gives him an undue importance, perhaps, for his work is more individual than original, and the basis of individuality does not suffice for art; originality must be found in its essence, not the mere expression of personal limitations, as with El Greco; and above originality stands the creative power, that noblest expression with which modern criticism hardly ever concerns itself at all.

The personality or originality of El Greco is too thin, too whimsical, too arbitrary, to command absolute praise. His was in no sense a constructive temperament; his originality as a painter consists largely in his power of scattering and decomposing the convention of others.

His human type, when he condescends in his pictures to give attention to this, is a low one, much lower than Tintoretto's; a dilated eye does duty for expression. The 'Descent of the Holy Spirit,' still catalogued at the Prado, shows this unwillingness to realize things plastically, and his trust to a wild form of improvisation; yet the picture attracts by its flame-like aspect. The 'Baptism of Christ' in the Prado is a more responsible work. One detects in the extravagant mannerism of the forms an idealizing tendency, notably in the delicate hands and long feet; the angels, with their doll-like faces, support a large crimson mantle, in itself a delightful "painter's motive," forming as it does a sort of niche for the figure of the Saviour; the St. John shows a sensi-

tiveness of type we find sometimes in El Greco's portraits; at his feet is the stump of a felled tree and an axe; but where the art-lover is charmed out of criticism is in the treatment of the heaven above, in which we forget the small, doll-like faces of the spirits in the visionary and instantaneous effect of the whole, the blotches of vivid electric cloud in which dart and shimmer the flame-like forms of little baby angels, each in its little world of cloud and light; they are like birds who, thrown up into the air, tumble and quiver before regaining the use of their wings.

We find further evidence of painter's delight in the mottled sky and the three white mitres of the 'St. Bernard' hanging near. In the fine early picture of the 'Ascension,' painted when El Greco was twenty-three (lent by the Infanta Isabella of Bourbon), we notice a more careful, a more thoroughly worked-out attempt at that originality El Greco strove for all his life under the accusation of being an imitator of Titian and Tintoretto; in this and in the 'Trinity' he produced there is more variety in the heads, a more plastic use of the brush, a more vivid use of color — green, crimson, straw-yellow, blue, orange, lavender — and a sort of vinous and stain-like quality in the paint itself. Velasquez remembered the color of this work in his 'Coronation of the Virgin.'

We cannot deny to El Greco a certain visionary quality: a poor replica hangs in the Prado of his 'Burial of the Count of Organza,' the original being at Toledo. This picture shares with his 'Theban Legion' at the Escorial the claim to be El Greco's most typical work. Against a space of abstract color flickers the light of a few torches, which illumine a row of vivid portrait heads, cut off by their white ruffs and isolated in space; seen out of relation to each other, yet dominated by a sense of awe and piety. Some are ecstatic, others self-absorbed; below this band of fervent faces glimmers the exaggerated whiteness, the exaggerated elegance, of a few hands; and the central group, at first dominated by the row of spectators, emerges from the gloom in flashes of gold, white, steel-blue, as the noble figure of an old bishop bends beneath the weight of a man in armor whom they are about to entomb, and who is supported also by a deacon in embroidered vestments. The group is admirably invented, full of a passionate awe and tenderness; the shroud of gray-white against the black armor, the large white mitre of the bishop, are all admirable "painter's inventions." The upper part of the picture is a confused and swaying mass of angels and holy persons drifting on large strata of strange cloud-forms, lit from within. El Greco's human type, even in his portraits, is odd, fervent, pointed in brow and lacking a back and base to the cranium; there are fervor and elegance in his work, which on the average is whimsical and hasty.

This decadent artist has at least one virtue, which we find in several decadents — that in aim, if fatuous, he was not commonplace. Sensational, impatient, and extravagant as he is, El Greco never meant to appeal to common and comfortable ideals. He also saves us from that somewhat unthinking and unemotional point of view which marks the decadent but by no means unattractive or unimportant work of mannerists such as the Italians Parmigianino and Baroccio.

But what is decadence? Below the surface of much decadent art lies, unbalanced, it is true, a wish to stimulate and charm, such as is ever present in classical art itself. I am reminded of the confession of a drunkard, whose excuse for getting drunk was not that he liked drinking, but that he liked to "see things more interesting than they were." In this sense El Greco wished to make things seem "more interesting than they were;" but, unlike most decadents, his method was limited and often insufficient, and, like Blake the mystic, he was not always as much under the influence of his artistic or spiritual Dæmon as he imagined. With El Greco the spectator is invited to a display of artistic fireworks which does not always come off, but unmistakably smokes and sputters.

We have not applied the word "decadent" to El Greco to indicate a merely decaying and derelict type, such as each school and nation may show at times — men who are merely bad artists and poor craftsmen; in this sense the popular English painter may be a decadent, however "popular" or "wholesome" his aim; whether he paints 'Cattle in a Surrey Field' or 'Well-known Footsteps.' El Greco belongs to a genuine type of artists in whom the proper balance between aim and achievement is disturbed by something feverish and lacking in the sense of intellectual responsibility. He belongs to a class of artists in whom we find, on a different level, even such great names as Botticelli and Tintoretto — men in whom the romantic effort oversets or strains the plastic sense to a dangerous point, a hasty effort not always sufficient or significant; and beneath these great artists we may still admire lesser men such as Filippino Lippi, Bazzi, and those later mannerists in paint and form such as Bassani, whose efforts were insufficient; Parmigianino, who is fatuous and monotonous; and Baroccio, who inherited some of the charm and all the weakness of Correggio. With these painters we must place El Greco. In the art of Theotocopuli, who was Spanish only by adoption, we notice some of the extravagant intensity latent in the Spanish character itself, which Spanish painting hardly ever reflected.

PAUL LAFOND 'LES ARTS' OCTOBER, 1906

HIS work is all passion. His quality of generalization makes him appreciate the eternal forms of nature. His evoking soul has rendered in powerful and subtle interpretations the expression of the Idea, the significance of the Word. El Greco is a sublime thinker, who by means of imagery has expressed beings and states of soul — beings, too, as complicated as we; states of souls as troubled as ours. His work is of the most emotional and captivating that art has produced. The real master is he who creates a type, a manner; and by this one should understand a new way of rendering that nature which does not itself change; a new way of expressing feelings old as the world, and consequently enriching the domain of art by a hidden treasure. El Greco is one of these privileged beings. His work brings with it surprises and sensations till now unknown. Although wholly saturated in nature, it fascinates and conquers as though a new thing.

To this primordial quality he adds an intense emotion. He, an intelli-

gence essentially emancipated, lifts spirits above this material appetite and joys. A sincere and refined melancholy rises from his productions, as from those of our own Delacroix. Before these one cannot choose but be caught and troubled by their depth, their nobility, their vivacity of expression, their grandeur. His figures, translucid and elongated out of all measure, of superhuman life, in stretched-out attitudes, with crumpled draperies, shock us like apparitions. His unhealthy tones, running from crude white to absolute black; his harmonies, almost too acute and capricious and jumbled (accords which come near to dissonance), give a fever, as it were. The master has an indefinable sense of the Invisible Life and what lies beyond, mingles in his figures in a bizarre fashion which leaves a disquieting obsession. They disconcert, they astonish, they captivate.

More than any one, save Rembrandt, does he have the sense of what is dramatic — but dramatic movement coming from simple action, ever heroic or noble, without complication; something outside what happens to be picturesque for the moment. It is from this in great part that he draws his mysterious power.

Few masters have pushed the science of composition further, though all the while dissimilating it. In his work the groups are balanced or opposed with a rare perfection. No one has shown as much care and science in the preparation of his works. Never did El Greco brush in a canvas, model a statue, design a plan for architecture, without first making numerous sketches or projects or designs. We have, for that matter, the proof in the 'Conversations on Painting' by Pacheco, which recounts that, having been to see the master at Toledo, this latter showed him the *ébauches* of his pictures, the statuettes in terra-cotta for his statues. The father-in-law of Velasquez was stupefied. "For," he writes, "who would think that Domenico Greco made studies for his work, repainted them time and time again, to the end that he might separate and disunite the tints and thus give to his canvas that look of cruel daubings in order to stimulate a greater liberty of handling and a greater power."

Let us leave to the timorous Pacheco any responsibility for his sayings; but could one expect anything else from the weak and untemperamental, petty master?. . .

Why should Domenikos Theotokopuli have left Italy when he was beginning to make himself known, where the future smiled on him, pledging herself to him under happy auspices? On what occasion did he leave the Eternal City, where he could not have lacked for friends and protectors? Had not the capital of the world all which should hold a young and enthusiastic artist? *Chef d'œuvres* were there to be met at every step, those of past civilizations as well as those of the hardly-ended Renaissance. According to the saying of Montaigne, who visited Rome but a little later, Rome was then the cosmopolitan city where every stranger found himself at home, and where difference in nationality did not count at all.

Was the young painter called into Spain by Philip II on Titian's recommendation? The sovereign had told Titian to send some of his scholars to him.

Or was it suggested to El Greco to try to win the competition for the decoration of the Cathedral of Toledo? Or did he come of himself, drawn by that need for novelty and for adventure which was so common with the artists of past centuries? Who knows? All is mist and shadow in these days of El Greco's infancy and youth.

GUSTAVE GEOFFROY 'LES MUSÉES D'EUROPE: MADRID'

GRECO'S admiration for Titian, Palma, Bassano, Tintoretto, made place for a passionate liking for direct vision of things and of people. He painted naïvely, strongly, what he saw; and his dryness, his harshness, are of a strange, new kind. He has not given up color; he shows it in the light, and he is extraordinarily luminous. There is nothing sinister; on the other hand, it is a hymn to light. The drawing is sometimes deformed; the people are stretched out beyond all measure. El Greco was evidently striving for a decorative aspect, and, like all searchers, he happened to deceive himself.

This stretching-out came to him through Italy from Tintoretto, have I said? And through Tintoretto from Michael Angelo. But one can pardon an error in a great, passionate artist so admirably gifted with skill in grouping figures, in distributing the pure and greatly simplified colorations of his palette; to give to all these faces that expression of passion, of ecstasy, of violence, and of ravishment.

Despite two absent *chefs d'œuvre*, one finds El Greco at Madrid with both his faults and his qualities which belong to his anxious genius. He is there with religious pictures, 'The Baptism of Christ,' 'The Crucifixion,' 'The Resurrection,' 'Christ Dead in the Arms of the Father,' and one sees with astonishment this religious painting of so triumphant an aspect, which seems sonorous with trumpet-calls — these shadowed skies, these chalky lights, these little heads; and amid the movement and the tumult are charming expressions, that of the blonde Magdalen at the foot of the Cross, of a Mary in blue and red, of saints, of angels, of youths, and little maids with baby faces, the mouth small, the nose tip-tilted, the eyes wide open.

You see images of saints, St. Basil, St. Francis, St. Anthony, and St. Paul, like statues, or like heads of statues, of worm-eaten wood, or of moist and mossy granite. There is something Gothic about Greco. And then if you have passed into the hall of portraits, you find again people like the spectators in the 'Burial of the Count of Orgaz'— black *pourpoints*, white ruffs, gray faces with pointed beards and eyes which start out from the serious faces. Such are the portraits of 'A Doctor,' who holds a book; of Don Rodrigo Vazquez, President of Castille; of him whom one might call the 'Man with a Sword,' a young and grave physiognomy, one hand on the breast, the guard of a sword just visible.

I leave El Greco with the feeling that he was before all a painter, and that the artist in him was double: an observer, fond of the sharpest, the harshest reality; a decorator, ambitious to make light blaze from the walls.

The Works of El Greco

DESCRIPTIONS OF THE PLATES

'THE ANNUNCIATION' PLATE I

A VERY characteristic example of El Greco, of a certain charm, and yet illustrating very clearly various of his faults. The arms and heads are of that curious, pulled-out quality which we have come to associate with him; but note, in the left arm of the angel, that the faults of drawing are those of exaggeration rather than lack of perception; that is, the contour is expressive, but the thick parts of the arm are made too wide in relation to the thinner parts. There is considerable knowledge of construction in the way the wrist is attached to the hand, only the thing is done carelessly.

The composition is well balanced and original. Indeed, it is interesting to note how far El Greco has departed from the conventional arrangement of the Annunciation used by almost every Italian painter from Giotto to Da Vinci.

'PORTRAIT OF CARDINAL TAVERA' PLATE II

AGAIN a most characteristic head. It illustrates, among other things, El Greco's tendency to paint heads thin and long drawn out. In this respect he was quite different from his Venetian masters, who, if anything, erred on the opposite of dumpiness.

This *glabre* and pallid face is at first sight rather forbidding. Yet there is much of interest in it. The character is of a peculiar and highly specialized type. El Greco was particularly successful in rendering sympathetically the character of churchmen, and this head is no exception to that rule. Note particularly the peculiar and specialized character of the weary eyes; the singular mouth, and the long nose; also the modeling about the temple and again under the cheek-bone and about the muscles round the mouth.

The hand is made with that singular ineptitude which at times characterized the Greek.

'THE ASSUMPTION OF THE VIRGIN' PLATE III

A VERY characteristic example of El Greco in that there are admirable bits in it and again other pieces of deplorably careless rendering. For instance, the drapery about the Virgin does not impress one as at all well expressed, while, on the other hand, certain of the heads appear remarkably well done. Note particularly the saint gazing upward and the bald head leaning forward.

The composition may be a little reminiscent of Titian's 'Assumption,' but in details is quite different. Its chief fault is that the canvas is frankly divided into two pictures, with no subtle binding together of the two. As in most of El Greco's pictures, the realistic heads in the lower part are much more successful than the more or less idealized rendering of the upper half.

'PORTRAIT OF CARDINAL SFORZA PALLAVICINO' PLATE IV

PAINTED on a rather coarse canvas, apparently prepared with a red ground. The handling in the whites is rather impasto, apparently made with oil paints, though possibly with tempora glaze.

The composition, with its arrangement of head and hands, is effective, if curious. Note that the left hand holds two books. The head is distinguished in character and is an evident likeness, though constructed after El Greco's peculiar fashion. The chair and book, though curious in drawing, are in paint quality very much as Velasquez might have done them. The technique is quite direct, although one observes signs of glazing on the mouth, the tips of the fingers, and in some of the shadows. The color quality of the white and black vestments, the greenish chair, and the brown background are particularly fine, although the shadows of the white are rather brownish.

In sum, this is one of the finest of El Greco's portraits. His good qualities show in it to the best advantage, and his defects add a pleasing quaintness.

'THE NATIVITY' PLATE V

THIS is introduced as one of the most extreme examples of El Greco's art. The drawing of some of the pieces, as, for instance, the cherub in foreshortening, the leg of the kneeling shepherd, the side of the Madonna's head, is unbelievable. At the same time, the group is well composed and possibly was the *Plan type* on which like subjects by Ribera and by Murillo were built up. Observe that the figures are lit by radiance from the Infant Jesus. This idea may have been borrowed from the famous 'La Notte' of Correggio. Indeed, the main lines of the Greek's composition are very similar to that of the Italian's: the lighting is imagined rather than studied from nature. It would be impossible that the face and arm of the kneeling shepherd should be so lit by light from the Child.

The face of the Virgin, despite its singular drawing, has a certain charm, and the head of St. Joseph is eminently Grecoesque, looking, indeed, more like a fierce Jeremiah than a meek Joseph.

'ST. BASIL' PLATE VI

THIS is one of the figures of saints to which Geoffroy somewhat flippantly refers as being worm-eaten. Despite the excessive smallness of the head, perhaps because of it, the figure is not lacking in a certain severe dignity. The hands, again, though extremely small, are characteristic, that holding the staff being perhaps the more successful of the two. The landscape background should be noted as being exceptionally fine, especially to the left side of the saint. It suggests the sort of landscape which Velasquez was later to paint, and is altogether of a different, more modern sentiment than the landscape backgrounds of El Greco's Venetian masters. The embroidery on the vestments, of a singularly high degree of finish, is possibly the work of an assistant. The head of the saint, though still characteristic of the painter, is one of his best constructed and most soberly painted performances.

'PORTRAIT OF A PHYSICIAN' PLATE VII

ANOTHER of El Greco's long faces, but what expression of character lies in the cold, pale, phlegmatic face! The eyes are interesting as being done in a manner half way, as it were, from the Venetian convention and from Velasquez's pure light and shade. The eye is, for the matter of that, well expressed in light and shade, but the nuances of modeling in the half-light do not appear well expressed. Titian, on the other hand, never quite broke away from the old convention of drawing the eye like a button-hole; and while his vision was so acute that eventually he made a good eye, one will find in studying one of his heads painted in the same position as this that the eye is not so simply and frankly stated in mere light and shade as with El Greco.

The head is particularly well done, and in its distinction and character suggests some that Velasquez later painted.

'PORTRAIT OF CARDINAL DON FERNANDO NIÑO DE GUEVARA' PLATE VIII

IN some respects the most successful, at the least the most complete, of Greco's portraits. The stuffs are rendered with great skill. Note the painting of lace, which is done very freely yet suggestively, in manner more like Velasquez than like the Venetian masters. The textures and quality of the skirt and cape are remarkably rendered. The head is of a peculiar character, which is very well expressed. A slight expression of slyness may be caused by the eyes looking sideways toward the spectator, although the mouth as well looks as if it belonged to no simple-minded priest. As to the hands, one, the prelate's left, seems to have caused the painter a good deal of trouble and is even now not wholly successful. The other one is better.

'HEAD OF A MAN' PLATE IX

ONE of the most successful of El Greco's single heads. The face is full of character and quite sufficiently well drawn. Note, however, that the man's right eye is considerably higher than his left. This is a detail which mediocre painters almost always get right, but of which Greco apparently was oblivious. The edges of the hair against the background are very well studied and in a peculiarly modern way; that is, El Greco, unlike his Venetian masters, apparently got his edges by sheer brushwork, where these latter would have painted the thing more or less hard and then achieved their soft edge by glazings and retouchings.

The ruff is treated in a broad, almost impressionistic, way, rather than in the somewhat *meticuleux* way of Titian.

'CHRIST DEAD IN THE ARMS OF GOD' PLATE X

THIS is one of the most characteristic of El Greco's compositions, illustrating very well both his merits and defects. The composition is hardly so interesting as some of his, yet it very clearly indicates the intention of the picture. The drawing is singular, like all of the Greek master's. It is said that he had a defect of vision which made him see everything a little twisted. At the same time, the construction is well understood, showing the artist's close

study of Michael Angelo. Bits like the elbow, the wrist, and the knee of the dead Christ are done with understanding and with considerable *finesse*. The expression of the heads is well indicated, the character of both the principal figures being well searched and studied.

A LIST OF EL GRECO'S PAINTINGS IN VARIOUS GALLERIES

AUSTRIA. VIENNA: Portrait of a Young Man — ENGLAND. LONDON, NATIONAL GALLERY: Christ driving out the Money Changers — RICHMOND, SIR F. COOK'S COLLECTION: Christ driving out the Money Changers — FRANCE. PARIS, M. CHRISTIAN CHERFILS: Genre pictures, Boy, Girl, and Monkey — DON RAIMONDO DE MADRAZO: Holy Family — M. L. MANZI: Portrait — PRADES, PALAIS DE JUSTICE: Crucifixion — GERMANY. DRESDEN: Healing of the Blind Man — ITALY. NAPLES: Julio Clovio — PARMA: Healing of the Blind Man — RUMANIA. BUCHAREST: Marriage of the Virgin — RUSSIA. ST. PETERSBURG: Alonso Ercield — SCOTLAND. GLASGOW, MCCORKINDALE COLLECTION: The Nativity — SPAIN. ILLESCAS, CHURCH OF THE HOSPITAL DE LA CARIDAD: Figure of Charity; Coronation of the Virgin; The Birth of Our Lord; The Annunciation; Portrait of San Isidore — MADRID, DON IGNACIO ZULOAGA: St. Francis — DON PABLO BORCH: Good replica of the 'Coronation of the Virgin' — MARQUIS DE CASA TORRES: St. Sebastian — MARQUIS DE CERRALBO: St. Francis — CHAPTER HALL, ESCORIAL: San Maurice del Escorial; Dream of Philip II; San Eugenio and San Pedro — PRADO MUSEUM: The Baptism; The Crucifixion; St. Paul; Christ dead in the Arms of the Eternal Father (Plate X); Rodrigo Vasquez; St. Anthony of Padua — SR. BERUETE: Christ driving out the Money Changers; Head of a Man (Plate IX); Portrait of a Physician (Plate VII); St. Basil (Plate VI) — PALENCIA, CATHEDRAL: St. Sebastian — TOLEDO, CATHEDRAL: El Espolio — CHAPEL OF SAN JOSE: St. Joseph; The Coronation of the Virgin; The Virgin and Child with Sta. Inez and Sta. Fido; St. Martin de Tours on Horseback — CHURCH OF STA. TOMÉ: Burial of the Count of Orgaz; Parting of Christ and the Virgin — PROVINCIAL MUSEUM: St. Bartholomew; Canon Antonio de Covarrubias; Don Diego de Covarrubias; Portrait of Cardinal Tavera (Plate II) — UNITED STATES. BOSTON, ART MUSEUM: Portrait of Cardinal Sforza Pallavicino (Plate IV) — CHICAGO, ART INSTITUTE: The Assumption (Plate III).

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MASTERS IN ART

Fortuny

SPANISH SCHOOL

FORTUNY
PORTRAIT OF A SPANISH LADY
METROPOLITAN MUSEUM, NEW YORK

FORTUNY
THE SNAKE-CHARMERS
WALTERS GALLERY, BALTIMORE

FORTUNY
CHOICE OF A MODEL
PROPERTY OF W. A. CLARK, NEW YORK

FORTUNY
MOORISH BLACKSMITHS
OWNED BY SEÑOR BAUER, MADRID

FORTUNY
BREAKFAST AT THE ALHAMBRA
OWNED BY G. GOULD

FORTUNY
A NEGRO OF MOROCCO
OWNED BY MRS. F. A. BEER, LONDON

FORTUNY
GARDEN OF THE POETS
OWNED BY M. HOEREN, PARIS

FORTUNY
PASTIME OF NOBLEMEN
OWNED BY G. W. VANDERBILT

FORTUNY
THE SPANISH MARRIAGE
COLLECTION OF MARQUISE DE CARCANO, PARIS

FORTUNY
JOB

PORTRAIT OF FORTUNY

Fortuny's head is characteristically Latin, with its superabundant curly hair, its moustache and *barbiche*. Baron Davilliers describes him as being quite regular in feature. One gets the idea from this picture that the nose is a little heavy in shape. The eyes are the fine thing in the face — eyes that can look and see and judge. The lower part of the face is rather unpleasantly heavy, but, on the other hand, the forehead is admirable in its breadth and strength.

Mariano Fortuny

BORN 1838: DIED 1874
SPANISH SCHOOL

MARIANO FORTUNY was born at Réus, a little town in the province of Tarragon, which is in Catalonia, one of the five great divisions of Spain. Fortuny — his full name was Mariano José-Maria-Bernardo Fortuny y Carbo — was born on June 11, 1838. His father died in Mariano's infancy and he was brought up by his grandfather, also named Mariano Fortuny, who was a cabinet-maker. He was a skilful man with his hands and also modeled little wax figures, in the making of which his grandchild assisted him. These they exhibited over the countryside, tramping from town to town.

Fortuny early showed a talent for drawing. His schoolmates, as is so often the case with great artists, recalled in after life how he used to ornament his books with designs. At about nine years of age he entered a public course in drawing which had lately been established at Réus. An amateur of the town, Mr. Domingo Soberano, noticed his work and encouraged him. Fortuny daily, for a number of years, spent some hours working at his house.

At the age of twelve he had already painted a number of pictures, most of them representing Madonnas. Naturally, they are not very good, but it is singular that a child of twelve should be able to paint them at all. At fourteen years, Fortuny, with his grandfather, left Réus for Barcelona, the capital of the province of Catalonia. His ambition was to follow the course of the Academy of Barcelona. A sculptor, Mr. Domingo Taleru, saw some of his sketches and, much impressed by them, secured, through the aid of some kind priests, a pension of eight dollars a month, which enabled young Mariano to go to the Academy.

Fortuny studied under Mr. Claudio Lorenzale, an estimable man who was, strange to say, a pupil of Overbeck. The idea of Fortuny making studies in the manner of Overbeck is amusing. Fortuny, however, had the highest regard for his first master, and always spoke of him with respect and esteem. While at the Academy of Barcelona Fortuny got hold of some lithographic drawings by Gavarni, the famous French illustrator. He was greatly impressed and moved by these, copied them again and again, and going about the city tried to draw the interesting types he saw in something the same manner.

At the same time he was painting in quite a different way; to wit, the dry and rather weak *facture* of Overbeck. At this time he made pictures curiously unlike his later production. One of these paintings was 'The Apparition of the Virgin of Pity.' Later he executed, in an Academy competition, 'St. Paul speaking before the Areopagus at Athens;' and the next year 'Charles of Anjou, on the Beach of Naples, witnesses the Burning of his Ships by Rogier de Lauria.' These pictures give no indication of his future talent.

In 1856 Fortuny won the competition for a Prize of Rome, newly offered by the city of Barcelona. The subject was 'Raymond Beranger III. fastening the Seal of Barcelona on the Tower of the Castle of Foix' — not, one would suppose, a very inspiring *motif*. Howbeit, Fortuny gained the prize, and with it a pension of about five hundred dollars a year for two years. After some trouble about his military service, a friend finally lending the money with which to pay for a substitute, he was able to proceed to Rome, where he arrived on March 19, 1858.

There was, at this time, in Rome quite a colony of Spanish artists, with whom Fortuny affiliated himself. He worked incessantly throughout the day, and in the evenings he was accustomed to study in the famous Academy Gigi, where he drew from the nude for two hours and for two hours from the draped figure. Gigi afterwards told Mr. d'Epinay that Fortuny hardly missed a night for years. He regarded the work he did there as of no importance, and used to leave his drawings on the floor. The caretaker would sweep them up and usually destroy them. Sometimes, however, he tacked them up on the walls and, later, used to sell them for a few francs apiece. D'Epinay, who had a feeling that Fortuny would one day be famous, bought a few of these. It is related that an American artist, who shall be nameless, worked at the Academy at the same time and could have acquired many of these drawings, but as he did not care about Fortuny's work he neglected his opportunity.

In 1860 war broke out between Spain and Morocco, and Fortuny was given the opportunity to go, in the suite of that General Prim whom, later, Regnault painted in so gallant a fashion. This journey was a revelation to Fortuny. He worked constantly, making rapid sketches of everything he saw. From this time his style began to change, the first signs being a pronounced preference for Arab subjects.

Returning to Rome, he continued to work with that intensity which always characterized him. After two years the city of Barcelona discontinued his pension, but the same amount was advanced to him for years by the Duke of Rianzares. Among other ways of eking out his income, Fortuny gave lessons to the daughters of Queen Christina.

A change had begun in Fortuny's technique at about the time of his return from Morocco and from the battle of Tetuan. That trip had opened his eyes to the brilliancy of outdoor Oriental color, and ever afterwards in some measure he tried for the qualities of brilliant, sparkling color. There is a comparatively long period between his sketches for the battle of Tetuan and his first successful subject-pictures, of which we do not find much work preserved. Nevertheless, during these years he was working at the highest

pressure, and it was during this time that the change was somehow achieved from his early manner — rather dry, tight, and timid — to his later style, so bright and gay and skilful.

At this period also Fortuny made a number of etchings. These, perhaps from the material, have a certain severity and gravity which one does not associate with his gayer paintings. In these etchings, especially, is noticeable that solicitude for light and shade which is the hall-mark of every great artist. Some of these — certain etchings of Arabs — are very remarkable works, and there is an etching of a 'Piping Shepherd' which is of a singular charm. In some, the general effect of the etchings is more serious than that of the paintings. There is an austerity about them which comes from the severe study of the edge of the shadow and, too, from the blackness of the shadows. In this, Fortuny is a true son of Zurbaran and of Ribera. In fact, his etchings seem more like the old art of Spain than do his paintings.

About this time Henri Regnault, who was at the Villa Medici as winner of the *Prix de Rome*, met Fortuny and was immensely moved by his work. The young and impressionable Frenchman was greatly influenced by the clever Spaniard, and it is not difficult to note certain traces of his influence through the later examples — all too few — of his work. Regnault was trained in the severe manner of the École de Beaux-Arts, a training quite different from Fortuny's hand-to-mouth education, but there was something similar in the natures of the two men. They both loved brilliant, scintillating things. They were enamoured of passionate life, sunlight, and the cynical beauty of terrible scenes.

Regnault said of Fortuny's pictures: "They are prodigious in color and in boldness of painting. Oh, what a painter he is, that chap!" And again he writes: "I yesterday passed the day with Fortuny, and it 'broke my arms and legs.' He is astonishing, that '*gaillard-là*.' He has marvels at his place. He is the master of us all. If you could see the two or three pictures which he is finishing just now, and the water-color which he has made these latter days! O Fortuny! You drive me from sleep."

In 1860 he came to Paris for a time, and there met his compatriots Zamacois and Rico. Zamacois, a painter of very remarkable talent, put him in relations with the art firm of Goupil & Company. They gave him many orders for pictures, and this was the real begininng of his success and fame.

In 1867 Fortuny married Cecilia de Madrazo, the daughter of that Pedro Madrazo who was the Director of the Academy of Madrid and later the Curator of the famous *Musêo del Prado*. Madrazo was a painter of the older school, trained in academic conventions; yet he was cordial to Fortuny and to his art, which he recognized as a glory of Spain. His two sons Raimundo and Ricardo de Madrazo also became artists, and though their early work was somewhat influenced by Fortuny, one of them at least, Raimundo, became a painter of marked ability. His early work is much finer than that done in later years, when he, to some extent, degenerated into being a mere fashionable portrait-painter.

In 1868 Fortuny began his picture called 'The Vicaria' ('The Spanish

Marriage'), which a year or two later made an enormous sensation in Paris. Even so late as this he copied Velasquez and Goya at the Musée Real. Towards the end of 1869 he went to Paris, and somewhat later his 'Spanish Marriage' (Plate IX) was exhibited in Goupil's Gallery. It excited great admiration. Every one was saying, "Have you seen Fortuny's picture?" Its success was enormous; but Fortuny, unspoiled by this, remained the simple, modest, hard-working artist he always had been.

Fortuny on this visit to Paris was received, so to say, with open arms. Meissonier, who was, in a certain sense, a rival, in that his *genre* was of the same sort though his manner was very different, treated the Spaniard with great cordiality. Gérôme also showed him great consideration. Indeed, most of the distinguished artists of Paris exhibited great interest in him and in his work. His 'Spanish Marriage' had been exhibited in Goupil's Gallery and had created immense interest.

His technique, even in Paris, where the cleverest technicians are supposed to live, was considered wonderful. It was of a brilliancy which, till then, had not been known. And, indeed, it may be said that for sheer brilliancy combined with a singular soundness the technique of Fortuny is still remarkable. Some of Boldini's early Italian work, made under the influence of Fortuny, is, if possible, even cleverer in a sort of insane *virtuosité*, but it is not so sound. Fortuny's work, even at its cleverest, had a good deal the look of nature.

Fortuny also went to England, where he was warmly received by John Everett Millais. His stay in London was not long, however, and his visit to Britain seems to have had no influence on his art, although he made many sketches at the Tower and other points of interest. Among other things, he went with his friend Baron Davillier to see Madame Tussaud's famous collection of waxworks, and as they descended the stairs Fortuny gaily slapped his companion on the back, saying, "And to think that I, too, used to make those things!"

In 1870 Fortuny spent some time in Granada, the old home of the Moorish Emirs, and produced some fine work. On returning to Rome, he worked hard at his 'Choice of a Model' (Plate III), or, as it was then called, 'Academicians of St. Luke,' and another picture of theatricals in a garden. After another visit to Paris and to London he returned to Italy and went to Portici, a watering-place near Naples. Here he rented a villa, and here he painted his famous 'Beach at Portici,' which is one of the finest of his works.

Toward the very end of his life Fortuny gave signs of changing his manner. Indeed, his famous 'Beach at Portici,' the artistic ancestor of countless Hispano-Italian beach scenes, distinctly marked this change. It is interesting to speculate, by the way, on whether this subject was suggested to Fortuny by Goya's 'Beach at San Isidro.' Whether or no the subject is thus suggested, the manner is quite different, being more in the Japanesque style. Fortuny, perhaps during his visit to Paris, had become greatly interested in Japanese prints. They were at that time all the rage in Paris. Braquemond had discovered some prints in a packing-box, and Manet, Alfred Stevens, the Goncourts, Fantin Latour, Whistler, and all the most able of the younger artists

were deeply interested in them. Millet and Rousseau quarreled about the ownership of Japanese prints. A Japanese *Cenacle* was formed, at which the owners of Japanese prints dined in Japanese fashion. Possibly Fortuny had come under the influence of this group. At all events, he knew and deeply admired Japanese work. And he dreamed of reproducing in his own work something of the broad, simple sweeps of tone which later appeared in the works of Manet and of Whistler. Save in the 'Beach at Portici' and one or two studies this was not to be, for death intervened between the painter and his projects.

It is interesting, yet vain, to speculate on what Fortuny might have done had he been given the years of other men. As it was, he died so early that one marvels at his accomplishment in the years that were his. He had spent the summer very pleasantly with his family at Portici, had accomplished some good work, and was planning new things of a different nature from what he had as yet accomplished. It seems that he worked too late in the deadly twilight hours of Italy. At all events, he caught a fever, what the old books used to call a tertian ague, and after a short sickness died, at Rome, on November 21, 1874. One of the last things he did on the last day of his life — and it is characteristic of his habits of incessant labor — was to make a little drawing from a mask of Beethoven. His death created general mourning in Rome, where he was much loved. An immense crowd followed the funeral cortège, and it was said that never had prince or noble such obsequies.

All accounts agree that Fortuny was of an admirable nature — quiet, amiable if taciturn, strong-willed, and hard-working. He was one of those artists whose life is so wrapped up in their work that they have no time for anything else. He was a loyal friend, a man of most pleasant manners, but his work engulfed his life to such an extent that one does not hear much of his doings outside of his work.

Yriarte describes him as "very robust, well built, like a Catalan, a little abrupt, concentrated, taciturn, resolute in difficult moments, he was used to hardships, always ready for everything; and he went under fire, without vain phrases." And again: "Almost always silent, negative, but without gloom or ill humor, easy to live with, obliging and friendly, indifferent to exterior things." Baron Davillier says of him: "Fortuny was somewhat above middle height. His features, regular and extremely handsome, expressed the frankness and honesty of his character. A great enemy of etiquette and of ceremony, he talked but little, and was at first reserved with new-comers on account of his natural timidity. But with those whom he liked he showed himself, on the other hand, very expansive."

Fortuny was an insatiate worker. After painting all day in his studio he would make drawings and sketches in the evening. Even when there was some social gathering at his house — for his wife was a brilliant hostess — Fortuny, quiet and taciturn, though amiable, would generally be found in some corner working out sketches with pencil and paper for some future performance. In his early days in Rome he was a constant attendant at the night sketching-classes. The day was not long enough for him, and it may

be that in this evening work, where the model appeared with light and shade emphasized by the marked lamplight effect, he developed and then affirmed that manner which became so characteristic of him. At all events, that manner, so light and gay and easy looking, was the efflorescence, as it were, of the hardest kind of work; for nothing gives true facility but constant effort and practice.

Fortuny's drawing is always effective and interesting, and he invented, or at least he made more definite, a new kind of drawing; for where the Academicians drew by line, where the followers of Rembrandt on the one hand and of Correggio on the other drew by light and shade, Fortuny drew by the accents. That is, noting here, there, elsewhere, the points at which the darkest notes came, he spotted them down; and then, working from these nuclei, he evolved his drawings. This method was at the bottom of his brilliancy of effect. In his hands some splendid results were achieved. In the hands of his imitators the method degenerated at times to a spotty, flashy style. The great advantage of the method was that a man was apt to get his placements, his proportions, well considered and right. One of its disadvantages was that in unskilful hands the drawing seemed to lack construction, to lack that look of having a backbone which well-drawn figures have.

As to his color, it was often agreeable. Indeed, Fortuny may be called a colorist in this, that he was deeply interested in color, that he composed his pictures from a colorist's point of view, that his color was almost always agreeable and, despite its brilliancy, never clashed. And yet he can hardly be considered a very great colorist, because his color-schemes, like everything else in his works, lacked a little of that *ensemble* which the very finest pictures always have. He delighted in difficulties of color, and when some one asked him why, in his 'Choice of a Model' (Plate III), he had posed the nude figure against a pink silk background he replied that the difficulty of the scheme interested him. He liked to paint the grayish, shriveled skin of old men against a brilliant red ground. These rather bizarre harmonies delighted him.

His values, or relations of tones, were in the main good, although in his constant effort for brilliancy he tended to over-accentuate the dark spots. But, like almost all Spaniards, he was primarily interested in tone and light and shade relations; and even when he failed his failure was that of a man who thoroughly understands his subject but also has attempted the impossible, rather than the flat failure of a mere incompetent. When he felt particularly serious, as in his 'Portrait of a Spanish Lady' (Plate I), at the Metropolitan Museum, he was apt to make his "values" with admirable justness, though even here the tones are a little frittered up with inconsequent dabs.

Again, his "Pen and Ink" sketches are always remarkable. Indeed, Fortuny may be said to be the greatest handler of pen and ink who has lived. Presumably most of his sketches were not made for reproduction. At the same time, they do reproduce admirably, and they are at the bottom of the pen-and-ink method of the Hispano-Italian School, which has sometimes produced such brilliant results. Like all his drawing, and his painting as

well, it was based first of all on the skilful and sympathetic placement and indication of the strongest darks. From these the form was modeled out towards the lights. But apart from this there is a nervous intensity, and at the same time a lightness of touch in the line, that is remarkable. Something of all this may have been learned from his etching; yet, on the whole, the pen and inks seem even more individual and personal than do the etchings.

Curiously enough, the work of Fortuny has certain affinities to two schools of painting which at first sight one would think as far as possible removed from him; that is, to the Impressionists and to the Pre-Raphaelites. For they, as well as he, resolutely faced the problem of outdoor painting, and particularly the painting of sunlight. This had never before been seriously attempted. Of course, we find admirable landscape work before their time, but work always built on a convention. Even the Dutch, so realistic in their indoor work, did not really seriously attempt the painting of outdoor light, most of all of sunlight. True, we find some admirable outdoor things by Pieter de Hooch and by Vermeer, but even these seem rather hot and "foxy" when compared with the best modern outdoor work.

The Impressionists, as is well known, after various experiments, have come to trying to solve the outdoor problem by the use of disintegrated color. The Pre-Raphaelites, in a more instinctive, less reasoned, logical way, arrived at something the same result, as far as the use of free color went; though, of course, the finish and aspect of their work were very different. Fortuny did not disdain the skilful use of pure color, here or there, but in doing sunlight he trusted mostly to his admirable drawing of the shadows; for he, like most other remarkable technicians, was primarily a draftsman. His touch was crisp and sure, yet of a nervous quality quite different from that of his imitators. Where the Impressionists almost disregarded drawings in the sense in which we generally use the term, and got their effect by noting very subtle color-shifts and relations, Fortuny achieved his outdoor results by drawing the shapes of the shadows with extreme care.

In the Stewart Collection in Paris there used to hang, in the midst of the splendid pictures, a small round palette, uncleaned, with two or three big, dingy brushes stuck through the opening for the thumb. This was the palette of Fortuny, just as it was found at his death — uncleaned, with the gobs of paint still sticking here or there. The thing was interesting to study, first, because it seems that Fortuny often used large brushes, though his work suggests the use of smaller ones; and, again, the palette itself was of interest as showing the kind of colors he used. As one remembers it, these were for the most part the simple colors used in the schools; about the colors, too, that Velasquez used: white, black, vermilion, cobalt, verte emeraude (which is practically the same as our viridian), and yellow ochre, and, probably, a lake or two, though these were too much dried up to be well distinguished.

The composition in Fortuny's work is intelligent and well considered, though in some pictures it is distinctly more interesting than in others. For instance, in 'The Snake-Charmers' (Plate II) there is something unique and bizarre in the arrangement, and the introduction of the grim, gaunt ibis gives

the thing an uncanny touch which suits the hypnotizer of serpents. On the other hand, 'The Spanish Marriage' (Plate IX) and the 'Choice of a Model' (Plate III) are hardly so remarkable in line, though in each the arrangement, with the little figures at the bottom of huge halls, has something of originality. Again, the 'Piping Shepherd of Arcady' is delightful in arrangement, though simple enough. Fortuny here has found a new way of stating the charm of antique art and life, and perhaps it is the charm that we really feel most in the antique; for there is no effort to reconstitute antique times, as with Alma-Tadema. Rather, this 'Piping Shepherd,' twin brother to Hawthorne's Donatello, might have lived in Robert of Sicily's time, or Cæsar Borgia's, or only yesterday, and, after bathing, idly have sat on an old broken capital, piping some old folk-tune to his long-eared, fleecy sheep. It is, after all, the decay of antique things that interests us.

Fortuny was, curiously enough, evidently influenced by Hamon, a rather weak brother, friend of Gérôme and other classicists, who invented a new classical manner which he was hardly strong enough to carry through. Some of his pictures are quite delightful in intention, though rather washy in execution. But Fortuny, a much stronger painter, was evidently deeply interested in Hamon's *motifs*. Indeed, his little butterfly female figure sipping from a flower is almost a copy of one of Hamon's pictures. Apparently, after trying this and one or two others, getting interested in the antique *motif*, he lit on the subject of this 'Piping Shepherd,' which is quite unique, quite his own. Thus do new subjects spring from the old.

This little excursus in imitation by Fortuny is interesting because it is apparently his only one. For the most part, he was singularly original. Indeed, that is a great part of his charm — that he is generally so wholly himself, so different from other men, yet at the same time so able and skilful. Although in 'The Spanish Marriage,' in the 'Choice of a Model,' and in 'The Snake-Charmers' he found his best way, yet he now and then tried other directions. The result of one of these wanderings, the 'Faust and Marguerite,' is hardly so happy as his more realistic work. The vision of the lover in the garden floating above the pianist in the studio, who plays Gounod's immortal love music, comes dangerously near the verge of being ridiculous.

The fact is, Fortuny, at the time of his early death, was still so young a man that he had, very likely, not found the exact way in which his best and most characteristic work should be done. As has been suggested, in speaking of the 'Beach at Portici,' there is a hint of a new manner. Doubtless he, in his own way, would have developed into a manner not wholly different from that of Manet and of Whistler, though probably in rendering it would have been more skilful.

The gesture of figures in Fortuny's work is often significant and personal, as in 'The Snake-Charmers' or the posed young girl in the 'Choice of a Model.' But for the most part, though the pose is often good enough, it must be confessed that he seemed content to put his figures in rather commonplace attitudes, so eager was he for the joy of painting. After all, he was most interested in the aspect of things, the play of light on the surface of textures,

especially the glitter and *cliquetis* of high-lights on armor or shining form. His Academicians in the 'Choice of a Model' stand about in attitudes effective enough, but not very personal. However, they suited Fortuny, whose preoccupation was the painting of those brilliant coats of plum color, *cuisse de Nymphe*, and canary worn by the gentry of those charming and idle times. The play of light on the surface of things was Fortuny's great preoccupation, and at times this left him rather indifferent to what was significant and personal in movement or gesture.

Of course it is Fortuny's technique of which one hears most. With many people the name Fortuny is almost synonymous with brilliant technique. "Marvelous," "*féerique*," "astounding," are some of the terms various enthusiastic artists have applied to it; and brilliant, indeed, it is. At the same time, when one studies it, one is surprised to find how simple and direct are the means applied to the end he would gain. With Fortuny there is little or no glazing, scumbling, or the like. The paint is put on directly, with very little teazing of the pigment. In short, Fortuny's brilliancy comes from his way of seeing, his intention, the way in which he put his picture together, even more than from his admirably direct and solid handling. The defects in his work come about somewhat from this very directness. Briefly, the defects in his work are a certain spottiness, the high-lights put a thought too high, the accents made a touch too dark. In his rage to make his *facture* direct and simple he sometimes did not remember to tone down glitterings and accents.

The change in the sentiment regarding Fortuny is very curious, and yet fashions change so rapidly nowadays that one half understands it. Fortuny in his day was accepted, especially by his countrymen and by Italians, as a supreme master. Later, we have come to see that he left much unsaid; that his work, however brilliant, was limited. Besides, this very brilliancy, which suited him so well, had a most pernicious influence on the art of Italy and of Spain. Fortuny was an original, not the man to have founded a school. Italy and Spain, artistically speaking, staggered under the weight of his genius for years. His was not the manner from which to found a school.

But viewed as a personality Fortuny is immensely interesting. He did some things with a brio and dash, and yet with a truth which makes them unique. He was a true painter. He felt things more like a painter than do most men. Even his defects of spottiness, of over-scintillation, arise from his astounding facility; and this facility came from the hardest kind of work and study. It did not arise, as it does in the work of some young men, from mere carelessness and hurry to be through with the task in hand; rather, it was the expression of a hand so light and skilful that it did easily things well-nigh impossible to others. But in twenty years or in a hundred years, when people can view the latter end of the nineteenth century in better perspective than now, they will perceive the strength and, in many ways, the justness of his work. Fortuny is a great artist, rather crowded out of court at present by the jostling mob of mediocrities, but he is a man who must always be interesting, though his very qualities prevent his being among the greatest.

One reason why Fortuny's work is now so comparatively little known is

that it was snapped up by dealers and by connoisseurs, often taken from the easel, so that the general public knew little about it. Also, he died so young that he had produced very little work; and, while such work as he did had enormous effect on the artists and cognoscenti of the time, the effect was not so lasting as it would have been if affirmed by repeated shocks from new and ever finer pictures. Besides this, his pictures, being so few, do not change hands so often as do the works of an artist of greater production, like Corot. Nothing stimulates interest in pictures more than their reappearance at great sales. Also, having been uniformly successful almost from the beginning, no dealer found himself overstocked with his works, and so did not find it necessary to begin one of those Campaigns of Education which dealers know so well how to manage. When his pictures do appear in sales they sell for huge prices, as was the case the other day at the Stewart Sale, where the 'Choice of a Model' sold for $60,000.

While, as has been said, with the exception of the Hamon episode, Fortuny apparently never directly imitated any one, he was evidently influenced by certain men. During his student days in Spain, and later in Rome, still later at Madrid, he made many copies, chiefly from Velasquez and from Goya. It may seem strange that an art so brilliant, baleful, and exotic as that of Fortuny should have sprung from study of the distinguished, reserved, yet solid and well-modeled work of Velasquez. Yet Velasquez is in a sense all things to all men: each man finds in him what he needs or what he thinks he needs. There are passages in the work of Velasquez — the before-mentioned ladies in the background of 'The Spinners,' the little 'Prince Baltasar on Horseback,' possibly the 'Infanta Rose,' with her robe stiffly glittering in silver and scarlet — which one would guess must have interested Fortuny. With Goya it is different. One perceives a nearer kinship between the two men, though Fortuny always preserved a science and a conscience of design, a solid impasto, quite different from the careless, sleazy, washy workmanship of the older man.

Of course Fortuny had a host of imitators, and some of these followers were immensely brilliant. But it is too little to say he had imitators, for he revolutionized the whole painting of Spain and of Italy. For thirty years his influence was paramount in these countries; and this same influence of his was not a good one. That *virtuosité* which in him was so delightful, so apparently easily accomplished, became in many of the others mere grimacing and posing. The others forgot that keen observation and study of nature which, after all, was the basis of his accomplishment, and merely imitated what they thought were his tricks of hand. More: they tried to apply his methods to tasks for which it was not suited; to historical painting, for instance. None the less, some of these fellows were enormously *habile*. Some of Boldini's early works, done very much under the master's influence, are almost the last word of demoniac cleverness. Madrazo's early work was very able, and was, by the way, simpler and better considered than that of most of the followers. Escosura did smart things, and Casanova y Estorach used to paint detestable pictures of priests with infernal skill. Martin Rico for years dictated

the way Venice should look, and Pradilla, Domingo, and a host of others made brilliant performances.

At the same time this brilliant art that suited so well one particular temperament was not the art for a whole country, and the Spaniards, the Italians also, of late years have come to feel this. Spanish art has taken two main courses; perhaps other small directions make a delta of her art tendencies. Ignacio Zuloaga, studying the older masters, who are still the chief glory of Spain, studying more especially Velasquez and El Greco, and imitating them in manner more closely than any man has done till now, has evolved a style which, despite its defects of blackness and brutality, is more typical of Spain, is more suggestive of her national characteristics, than any that has yet been seen.

On the other hand, Sorolla y Bastida, working through the manner of Bastien-Lepage toward the Impressionist methods, and assimilating these last with a good deal of intelligence, has produced works full of vigor and effectiveness which tell at least something of the sun of Spain, of the way the sea and the sky and the air look there — things which the imitators of Fortuny somehow missed in their efforts at brilliancy and cleverness.

The Italians, too, have changed. In modern Italian art one recognizes particularly two names: the late Segantini, whose art, at first a little reminiscent of Millet and technically founded on a disintegration of color which the Italians call divisionism, is distinctly interesting, though of marked defects; and Mancini, whose curious pictures crossed with squares scratched on the canvas, with, at times, bits of glass or tin placed to make the high-lights glister, are far better than these curious idiosyncrasies would lead one to think.

Fortuny did very little portrait-painting, yet one of his portraits at least, the one which now hangs in the Metropolitan Museum, enjoys a certain reputation. It is evident in this that he was trying very hard to make the thing "like," and not to be merely clever; and, indeed, it is quite apparent that the picture is "like." The Spanish type of the lady is well preserved. As to the painting of the dress, which has been very highly praised in some quarters, it is indeed capable and carefully studied. At the same time, one feels the blacks a little too dark: one has the sense that the thing is frittered up. It is a very interesting portrait, because it gives the character and does not look like another's work. Perhaps, however, it is not wholly successful. It lacks a little of that "gusto," that joy in playing with paint, that marks some of Fortuny's other work.

Fortuny had a passion for arms, for swords, halberds, chain-mail; for anything, in fact, which would take an effective glitter-point. But apart from this he was interested in arms for their own sake. He had a forge, and it is said that he could make a very good sword himself. It was this interest in weapons that had much to do with his friendship for Baron Davillier, M. de Beaumont, and others who, besides being artists or connoisseurs in art, also took an interest in the allied arts, especially those of ironwork and armory. Fortuny shares this interest in arms with a modern Spanish painter — that is,

Ignacio Zuloaga — whose father was an armorer and who can himself fashion a weapon with something of the skill of the old artisans of Toledo. Fortuny's collection of arms was quite remarkable. It was begun when he could only pick up a thing here and there; but toward the end of his short life, when he was making money fast, he was able to add a great many very fine specimens to his collection.

Fortuny is often spoken of as if he were a light, frivolous painter. It is said that he only looked "at the surface of things;" that his aims were not very high; that he was not "serious." Some of these sayings may be true of his imitators; hardly so much so of himself, except that he looked at the surface of things. That was natural enough. It is the way all great painters have done. Indeed, there has been nothing else for them to look at. It is true, however, that Fortuny was sometimes so fascinated by the glamor of surface detail that he forgot to render the aspect of the whole. He had, in a word, the defects of his qualities. No one could make a "*morceau*" look more interesting; but he did not always keep every bit in its proper relation to every other bit.

In trying to find the thing that best describes Fortuny's quality, his attitude toward the life he painted, one pitches on the word *virtuosité*. He was, indeed, like a violinist who plays so beautifully that one almost forgets the matter from the exquisite way in which it is expressed. In his painting, in his etching, most of all, perhaps, in his pen-and-ink drawing, he showed a *virtuosité*, a delightful way of doing the thing, which surprised most men. There was good matter in his best work. The composition was there, the color, admirable drawing was there; but after all, beyond all these, beyond even the skilful, thoughtful workmanship, was a delightful personal way of saying the thing, a certain *esprit*, a certain lightness of touch — a nervous touch that came sometimes almost to trembling, and which made his work different, more exquisitely brilliant, than the work of heavier-handed men.

The Art of Fortuny

CHARLES YRIARTE 'MARIANO FORTUNY'

THE influence of Fortuny has been real. In his "genre" he was the head of a school in the sense that after him one saw a pleiad of able executants spring up, *mievre*, scintillating, lacking ideas, who have betrayed their master and belittled him. It is not a new truth that disciples are more apt to exaggerate the faults of the master than to borrow his good qualities. Gifted with a wonder-working hand, Fortuny, without meaning to, created the "School of the Hand." His real science, joined with an indisputable charm, which every one has surrendered to, his love of light, his cult for the sun, a *je ne sais quoi* of unexpected in the choice of the subject, in the idea and the rendering,— these things have made his reputation, and it was legitimate.

But those about him soon came to think that to load a model with a costume of bright colors and to put him against a more or less appropriate background was enough to make a picture. The time, the hour, the epoch, the country, the special atmosphere of each place — the soul of things; in a word, the character — no longer existed for a certain number of artists without critical sense, without intelligence, without foundation, who made up for science of design by juggling with the brush and by the seduction of their touch, while, perhaps, even among those having the most authority, the strongest, no one rendered the character and types of Moorish life as did Fortuny.

Zamacois had so piquant, so penetrating, an intelligence that one of his pictures of which he had described the subject would be almost as interesting as the picture itself; but a great number of others, who had not this penetration or this knowledge, borrowed only the costumes of these two and created an empty art, full of imposture, against which men like Bastien-Lepage, Roll, Gervex, and a whole new pleiad reacted with great violence.

They thought that it sufficed to reunite in a canvas as many brilliant figures as possible if they wished to reconstitute an epoch; but, not being convinced themselves, they did not succeed in convincing others. And this art of the hand which triumphed for an instant is to-day worn out, and imposes on nobody.

In art one must be docile, and let one's self be led as by the hand by the artist: if he can persuade you, move you, and touch you, one need not debate his emotion; rather be happy for having felt it. The varieties of temperament in artists, their different points of view, the opposing faculties with which they are gifted, are just what make up the riches of this kingdom of art. Is there not, for instance, a singular contrast between Mariano Fortuny and François Millet?

RICHARD MUTHER 'HISTORY OF MODERN PAINTING'

HIS residence in the East, which lasted from five to six months, was a discovery for him — a feast of delight. He found the opportunity of studying in the immediate neighborhood a people whose life was opulent in color and wild in movement; and he beheld with wonder the gleaming pictorial episodes so variously enacted before him, and the rich costumes upon which the radiance of the South glanced in a hundred reflections. And, in particular, when the Emperor of Morocco came with his brilliant suite to sign the treaty of peace, Fortuny developed a feverish activity. The great battle-piece which he should have executed on the commission of the Academy of Barcelona remained unfinished. On the other hand, he painted a series of Oriental pictures, in which his astonishing dexterity and his marvelously sensitive eye were already to be clearly discerned: the stalls of Moorish carpet-sellers, with little figures swarming about them, and the rich display of woven stuffs of the East; the weary attitude of old Arabs sitting in the sun; the somber, brooding faces of the strange snake-charmers and magicians. This is no Parisian East, like Fromentin's; every one here is speaking Arabic. It is

only Guillaumet who afterwards interpreted the fakir world of the East, dreamy and contemplative in the sunshine, in a manner equally convincing.

Yet Fortuny first discovered his peculiar province when he began, after his return, to paint those brilliant kaleidoscopic rococo pictures with their charming play of color, the pictures which founded his reputation in Paris. Even in the earliest, representing gentlemen of the rococo period examining engravings in a richly appointed interior, the Japanese weapons, Renaissance chests, gilded frames of carved wood, and all the delightful *petit-riens* from the treasury of the past which he had heaped in it together were so wonderfully painted that Goupil began a connection with him and ordered further works. This commission occasioned his journey, in the autumn of 1866, to Paris, where he entered into Meissonier's circle, and worked sometimes at Gérôme's. Yet neither of them exerted any influence upon him at all worth mentioning. The French painter in miniature is, probably, the father of the department of art to which Fortuny belongs; but the latter united to the delicate execution of the Frenchman the flashing, gleaming spirit of the Latin races of the South. He is a Meissonier with *esprit* recalling Goya. In his picture 'The Spanish Marriage' ('La Vicaria') all the vivid, throbbing, rococo world, buried with Goya, revived once more. While in his Oriental pieces — 'The Praying Arab,' 'The Arabian Fantasia,' and 'The Snake-Charmers'— he still aimed at concentration and unity of effect, this picture had something gleaming, iridescent, and pearly which soon became the delight of all collectors. Fortuny's success, his celebrity, and his fortune dated from that time. His name went up like a meteor. After fighting long years in vain, not for recognition, but for his very bread, he suddenly became the most honored painter of the day, and began to exert upon the whole generation of young artists that powerful influence which survives even at this very day.

The studio which he built for himself after his marriage with the daughter of Federigo Madrazo in Rome was a little museum of the most exquisite products of the artistic crafts of the West and the East: the walls were decorated with brilliant Oriental stuffs, and great glass cabinets with Moorish and Arabian weapons and old tankards and glasses from Murano stood around. He sought and collected everything that shines and gleams in varying color. That was his world and the basis of his art.

Pillars of marble and porphyry, groups of ivory and bronze, lusters of Venetian glass, gilded consoles with small busts, great tables supported by gilded satyrs and inlaid with variegated mosaics, form the surroundings of that astonishing work 'The Trial of the Model.' Upon a marble table a young girl is standing naked, posing before a row of Academicians in the costume of the Louis XV period, while each one of them gives his judgment by a movement or an expression of the face. One of them has approached quite close and is examining the little woman through his lorgnette. All the costumes gleam in a thousand hues which the marble reflects. By his picture 'The Poet' (Plate VII), or 'The Rehearsal,' he reached his highest point in the capricious analysis of light. In the old rococo garden, with the brilliant façade of the Alhambra as its background, there is a gathering of gentlemen assembled

to witness the rehearsal of a tragedy. The heroine, a tall, charming, luxuriant beauty, has just fallen into a faint. On the other hand, the hero, holding the lady on his right arm, is reading the verses of his part from a large manuscript. The gentlemen are listening and exchanging remarks with the air of connoisseurs; one of them closes his eyes to listen with thorough attention. Here the entire painting flashes like the rocket, and is iridescent and brilliant like a peacock's tail. Fortuny splits the rays of the sun in endless *nuances* which are scarcely perceptible to the eye, and gives expression to their flashing glitter with astonishing delicacy. Henri Regnault, who visited him at that time in Rome, wrote to a Parisian friend: "The time I spent with Fortuny yesterday is haunting me still. What a magnificent fellow he is! He paints the most marvelous things and is master of us all. I wish I could show you the two or three pictures that he has in hand, or his etchings and water-colors. They inspired me with a real disgust of my own. Ah! Fortuny, you spoil my sleep."

Even as an etcher he caught all the technical finesses and appetizing piquancies of his great forerunner, Goya. It is only with very light and spirited strokes that the outlines of his figures are drawn; then, as in Goya, comes the aquatint, the color which covers the background and gives locality, depth, and light. A few scratches with a needle, a black spot, a light made by a judiciously inserted patch of white, and he gives his figures life and character, causing them to emerge from the black depth of the background like mysterious visions. 'The Dead Arab,' covered with his black cloth, and lying on the ground with his musket on his arm; 'The Shepherd,' on the stump of a pillar; 'The Serenade;' 'The Reader;' 'The Tambourine Player;' 'The Pensioner;' the picture of the gentleman with a pig-tail, bending over his flowers; 'The Anchorite;' and 'The Arab mourning over the Body of his Friend' are the most important of his plates, which are sometimes pungent and spirited and sometimes somber and fantastic.

In the picture 'The Strand of Portici' he attempted to strike out a new path. He was tired of the gay rags of the eighteenth century, as he said himself, and meant to paint for the future only subjects from surrounding life in an entirely modern manner like that of Manet. But he was not destined to carry out this change any further. He passed away in Rome on November 21, 1874. When the unsold works which he left were put up to auction the smallest sketches fetched high figures, and even his etchings were bought at marvelous prices.

In these days the enthusiasm for Fortuny is no longer so glowing. The capacity to paint became so ordinary in the course of years that it was presupposed as a matter of course; it was a necessary acquirement for an artist to have before approaching his pictures in a psychological fashion. And in this latter respect there is a deficiency in Fortuny. He is a *charmeur* who dazzles the eyes, but rather creates a sense of astonishment than holds the spectator in his grip. Beneath his hands painting has become a matter of pure virtuosity; a marvelous, flaring firework that amazes and — leaves us cold after all. With enchanting delicacy he runs through the great gamut of

radiant colors upon the small keyboard of his little pictures painted with a pocket-lens, and everything glitters golden, like the dress of a fairy. To the patience of Meissonier he united a delicacy of color, a wealth of pictorial point, and a crowd of delightful trifles which combine to make him the most exquisite and fascinating juggler of the palette — an amazing colorist of a wonderful clown, an original and subtle painter with vibrating nerves, but not a truly great and moving artist. His pictures are dainties in gold frames, jewels delicately set, astonishing efforts of patience, broken by a flashing, rocket-like *esprit;* but beneath the glittering surface one is conscious of there being nether heart nor soul. His art might have been French or Italian just as appropriately as Spanish. It is the art of virtuosos of the brush, and Fortuny himself is the initiator of a religion — of a religion which found its enthusiastic followers, not in Madrid alone, but in Naples, Paris, and Rome.

The Works of Fortuny

DESCRIPTIONS OF THE PLATES

'PORTRAIT OF A SPANISH LADY' PLATE I

A PICTURE that has been highly spoken of by various critics. Among other things, the "quality" of the blacks has been much admired. The picture is particularly skilful in the way in which the small details are managed. Indeed, they are over-managed; one is a little too conscious of them. The quality of black is, however, agreeable in color — a difficult affair to manage. The curious, almost woolly, hair is to be noted as a characteristic touch; and the face itself, with the strongly marked black eyebrows, the large black eyes, the long and curiously thin nose, is typically Spanish.

'THE SNAKE-CHARMERS' PLATE II

PERHAPS this is one of the most successful of Fortuny's pictures. The technique is adequate, more than adequate, since it is very brilliant as well. The drawing of the arms of the two male figures is particularly skilful and able, while the painting of the rug has all Fortuny's *virtuosité*, although the picture is comparatively early; that is, it dates from some time before 'The Spanish Marriage' and the 'Choice of a Model.' Note the interesting Moorish vase or bowl in the foreground and the curious helmet behind the reclining figure. The introduction of the ibis is a master stroke, and quite characteristic of Fortuny, who, despite his quiet manner, loved the *bizarre* in art. It seems as if Fortuny had taken all the things he liked — glittering metals, curiously inlaid helmets, the bronze nude of the south, Eastern rugs, strange exotic plumage — and jumbled them all together into a picture made to please himself. It is like a kaleidoscope, turned yet once again to give a new and wholly unheard of disposition of things.

'CHOICE OF A MODEL' PLATE III

MR. A. G. TEMPLE says of this picture: "The year 1870 saw the completion of another gem of high finish, 'The Selection of a Model' (belonging now to Senator W. A. Clark, of Montana, but formerly in the possession of Fortuny's intimate friend, Mr. A. T. Stewart). It had been begun many years before. A group of Academicians of St. Luke, nine in number, are standing around a marble table, on which the nude figure of a woman stands in a graceful attitude, her fashionable clothing thrown aside just beneath her. Comment and criticism engage them closely. In costume they exhibit all the extravagance of color and ornamentation which belonged to the reign of Louis XV. The lofty and spacious interior, studied from the Palazzo Colonna at Rome, is impressive with its massive columns of marble and porphyry, about the capitals of which sumptuous draperies are gathered; and the scene is lightened by richly stained glass windows. Groups of ivory and bronze are introduced, and gilded *consoles*, elegant brackets and lusters of Venetian glass, and costly inlaid tables, while the walls are embellished with polished brass and mirrors of gorgeous rococo frames. Some of the exquisite objects displayed were borrowed, it is said, from the Vatican for the purposes of study."

'MOORISH BLACKSMITHS' PLATE IV

MR. A. G. TEMPLE in his 'Spanish Painters' says of this picture: "This shows the mastery of technique Fortuny had acquired before he was thirty years of age. The semi-nude figures are modeled as if in glistering bronze, and with an admirable decision of line; while, on the other hand, the group of poultry on the right is painted with a freedom which recalls the work of the most accomplished Impressionist. The picture is one of his greatest works, with its rich, transparent shadows and well-controlled lights."

'BREAKFAST AT THE ALHAMBRA' PLATE V

IF one were to name a fault in Fortuny's work it would be that it seems a little "spotty." Certainly this picture seems so, and yet at the same time how effective it is! Fortuny understood wonderfully well how to base and space his light and dark spots, and in this picture the balance of light-robed figures with the white wall is well achieved, as are the dark spots of the pergola above, the dark spots of green on the white wall, and the touches of dark costume scattered here and there. Fortuny achieved his sunlight effects by strong contrasts of light and dark rather than by modern Impressionist methods, though he arrived empirically, as it were, at a way of splitting up his tones into vibrating and scintillating colors.

'NEGRO OF MOROCCO' PLATE VI

HARDLY so subtle and complicated as many of Fortuny's, yet it serves admirably to show his love of violent, barbaric contrast. The thing is less finished than much of his work, being, indeed, a simple study; yet it is

evident enough from the mere look of the thing that Fortuny took great delight in these flashing, blinding whites, in these glistering and somber blacks. This strange man, despite his negroid type, presents a very dignified appearance. Doubtless half Arab, he has all the *morgue* and self-control of a sheik. It is to be noted that the head is in sunlight, a fact which one learns by noting the extremely high reflected lights in relation to the strongly cast shadows and accents. Black absorbs light, so that the man's head remains very dark. Besides other reasons, this head is interesting as being quite different in technique from many of Fortuny's work. It has a broadness, a oneness of impression, which one does not always see.

'GARDEN OF THE POETS' PLATE VII

CHARLES YRIARTE says of this picture: "Fortuny . . . had made two garden studies — one from his own, another from that belonging to Don Raphael Corrieras. He imagined a poet who should be having a part in his tragedy rehearsed by an actress before a very limited audience, who, placed at a distance, are judging the effect of this rehearsal in the open air, in this luxuriant '*huerta*' (garden) full of light and of the sun.

"The costumes belong to the eighteenth century. The group of the poet and the *tragedienne* is dramatic in gesture, while that of the amateur is sober and self-contained. It would be curious to know what was the association of ideas that brought about this singular composition, which wakens our thought and pricks our curiosity to wondering about the picture's origin. Had some Spanish poet given a reading in a garden and had Fortuny embroidered on this theme? . . . We do not know; but in any case, we hold to two things — the background is known; it is a real one, and it is the starting-point of the picture. And perhaps for the first time Fortuny, by this subject, which has in it something strange, vague, and dreamy, awakens our thought and carries us into the beyond."

'PASTIME OF NOBLEMEN' PLATE VIII

THIS picture was painted at about the same time as the 'Rehearsal.' The garden is very characteristic of old Spain, and one can well imagine the young Cortez thus learning to fence, with perhaps some old prototype of Cervantes quietly reading his book in a corner. The painting of the trees against the wall is particularly remarkable. The glitter of every leaf is accounted for, and a remarkable effect of brilliancy is thus gained. The detail in the balcony and in the further roof is remarkable, and yet somehow does not seem to "cut up" the picture, though it must be admitted that the general effect of the whole canvas is a bit "spotty." The little figures are put in with a great deal of chic and brio — with too much, it may be.

'THE SPANISH MARRIAGE' PLATE IX

MR. A. G. TEMPLE says: "The scene is in the sacristy of a church in Spain and shows a bridal party completing the formalities of the marriage ceremony by the signing of the register. Their attire is of the early years

of the nineteenth century, and contrasts in its richness and brilliancy with the somber tones of the sacred interior. The bridegroom, an old beau, active and elegantly dressed in lilac of a delicate shade, is in the act of signing; while the youthful bride, just a little aside, is half opening a blue fan as she listens to a young friend who bends forward to speak to her and whose pink frock in its rustling finish is a marvel of painting. The couple behind are evidently the bride's parents, and on their right stands a lady holding an open fan, whose clear perfection is heightened to brilliancy by the vivid red rose in her black hair. This is a portrait of the Duchess Colonna. The portraits of several of the painter's other friends are in the picture.

"Slightly on the left of the group is Meissonier, his hand on the hilt of his heavy curved sword; and just in front of him, seen in profile, is Madame Fortuny, whose sister, Doña Isabel, is bending forward to speak a word to the bride. Henri Regnault, the brilliant French painter who perished in the defense of Paris in 1871, at the age of twenty-eight, is also in the picture.

"To the extreme lower end of the picture is another newly-wedded couple, evidently in a lower station of life, awaiting their turn to approach and sign their names. The gorgeous costume of the man is that of the bull-fighter, while the dress of his bride is yellow. A great feature of the picture is the painting of the surroundings — the faded Cordovan leather on the wall, the high wrought-iron railings surmounted by beaten brasswork, and the Venetian chandelier that hangs from the roof. The whole scene, of shimmering colors, is tranquilized with great skill by the effect of cool gray light, against which the lean figure of the priest is seen."

'JOB' PLATE X

THIS crayon drawing is called 'Job,' although it might be called anything else as far as the subject goes. Indeed, its interest is purely technical. It is a good example of Fortuny's drawing and is included here for that reason, and also because it is not so well known as is much of his work. Fortuny drew the figure very well when he set himself to it, and the drawing of this figure shows it, although there are places, like the wrist, where his eye seems to have lost sensitiveness. He makes great use of his shadows in this as in all of his pictures. They are not very large, but are used with great effectiveness, the "edges" being well studied.

A LIST OF THE PRINCIPAL PAINTINGS BY FORTUNY WITH THEIR PRESENT LOCATIONS

ENGLAND. London, Mrs. F. A. Beer: Head of a Negro (Plate VI) — London, Sir Cuthbert Quilter, Bart.: A Moorish Guard — Warrington, Corporation: Acrobats at Tetuan — FRANCE. Paris, Marquise de Carcana: Spanish Marriage (Plate IX) — Paris, M. Ramon Enrazu: The Faust of Gounod; A Souvenir of Morocco; A Study of a Child — Paris, Mr. Hazeltine: The Standard Bearer — Paris, Baron Rothschild: The Prayer — Paris, M. Martin le Roy: The Bull-fighter — ITALY. Rome, M. d'Epinay: The Arquebusier — SCOTLAND. Edinburgh, Arthur Sanderson: Arabs hunting Frogs; An Arab Seated; A Landscape; In the Arena; Seville — SPAIN. Barcelona, Museum: Charles of Anjou on the

Shore of Naples; The Battle of Tetuan; View on the Tiber; Nereids on a Lake; Bacchante; An Odalisque — MADRID, MUSEUM: The Battle of Wad Ros; The Queen Doña Maria Cristina inspiring the Spanish Troops in the first Carlist War — MADRID, SEÑOR BAUER: Moorish Blacksmith (Plate IV) — MADRID, SEÑOR FORTUNY: The Collector of Engravings — MADRID, SEÑOR GARGOLLA: Arabs feeding a Vulture; A Fan — RÉUS, M. SABERANO: Our Virgin of Pity — SEVILLE, SEÑOR GOYENA: A Concert — UNITED STATES. BALTIMORE, WALTERS GALLERY: The Mendicants; Don Quixote; The Snake-Charmers (Plate II); The Rose Vase; An Ecclesiastic — NEW YORK, METROPOLITAN MUSEUM: A Pond near Tangiers; Portrait of Madame Garcia; Camels at Rest — NEW YORK, W. A. CLARK: A Street in Tangiers; Academicians of St. Luke selecting a Model (Plate III); Gipsy Caves, Granada — NEW YORK, G. GOULD: Breakfast in the old Convent Garden of the Alhambra (Plate V) — NEW YORK, C. S. SMITH: Mandolin Player — NEW YORK, G. W. VANDERBILT: An Arab Fantasia, Tangiers; The Birth of the Butterfly; A Fencing Lesson (Plate VIII); A Court Fool.

PRIVATE COLLECTIONS

BERANGER III. nailing the Arms of Barcelona to the Castle of Foix; Arabs dancing; The Butterfly; Café des Hirondelles; The Departure of the Procession in the Rain from the Church of Santa Cruz, Madrid; The Masquerade; A Carnival in the Last Century; The Masks; A Roman Country Woman; An Old Roman Peasant; A Fruit-shop in Granada; Arabs reclining on a Divan; A Circassian; Horsemen in Morocco; Corpus Christi; La Femme Couchée; The Espada; Fowls and Ducks in a Farmyard; A Prison Door; The Court of the House of Chapiz, Granada; The Council House at Granada; The Court of Justice, Alhambra; The Garden of the Arcadians; The Strand at Portici; The Knife Grinder; A Matador; A Papal Guard; The Umbrella Maker; The Antiquary; A Dead Donkey; Transport of Arab Prisoners; An Idyll; Arabs and Dogs; An Arab; In the Garden; Tête-à-Tête; Returning to the Convent; Three Odalisques; Two Children playing in a Japanese Room.

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MASTERS IN ART

Francia

SCHOOL OF BOLOGNA

FRANCIA
THE MADONNA OF THE ROSE GARDEN
MUNICH GALLERY

FRANCIA
MADONNA, CHILD, AND ANGELS
MUNICH GALLERY

FRANCIA
THE ANNUNCIATION
CONDÉ MUSEUM, CHANTILLY

FRANCIA
THE BAPTISM OF CHRIST
ROYAL GALLERY, DRESDEN

FRANCIA
THE ADORATION OF THE CHILD
ROYAL GALLERY, BOLOGNA

FRANCIA
PORTRAIT OF FEDERIGO GONZAGA
OWNED BY A. W. LEATHAM, ESQ., MISERDEN PARK, ENGLAND

FRANCIA
THE BENTIVOGLIO ALTAR-PIECE
CHURCH OF SAN GIACOMO MAGGIORE, BOLOGNA

MASTERS IN ART PLATE VIII

FROM A REPRODUCTION ISSUED BY THE BURLINGTON FINE ARTS CLUB

FRANCIA

PORTRAIT OF BARTOLOMMEO BIANCHINI

OWNED BY GEORGE SALTING, ESQ., LONDON

FRANCIA
MADONNA AND CHILD
BORGHESE GALLERY, ROME

FRANCIA
PIETÀ
NATIONAL GALLERY, LONDON

PORTRAIT OF FRANCIA BY HIMSELF · ROYAL GALLERY, BOLOGNA

According to a generally accepted tradition, Francia introduced his own likeness in the features of his patron saint, St. Francis, who stands with folded hands to the left of his painting of 'The Adoration of the Child.' It is this portrait which is here reproduced. The whole picture is given in plate v of the present number of this series.

Francesco di Marco di Giacomo Raibolini

CALLED

Francia

BORN 1450: DIED 1517
SCHOOL OF BOLOGNA

FRANCESCO DI MARCO DI GIACOMO RAIBOLINI, commonly called Francia (pronounced Fran'chah), was born in Bologna in the year 1450. His parents, spoken of by Vasari as "artisans," were, as a matter of fact, people of somewhat more distinction than that term would imply, for they belonged to old and well-known families in Bologna, members of which had for several generations filled important offices of government, and had owned land in the commune of Zola Predosa from as early a date as 1308. At the time of Francia's birth, however, the family circumstances were not prosperous, although the name of his father, Marco di Giacomo Raibolini, continued to be held in high repute and appears in the civic records as that of the holder of various positions.

When the boy was old enough to learn a trade he was apprenticed to a goldsmith, preferring to learn to work in metals rather than to follow the calling of his father, who was a wood-carver. Now the name of this goldsmith was Duc, but as he was generally called Francia, the pupil also came to be called by that name, and as such he is best known in history.

Vasari says that the young Francia labored at his craft with ability and good-will, and that "his progress in his art kept proportion with his increase of stature," and adds that "his manner and conversation were so gentle and obliging that he kept all around him in good humor, and had the gift of dissipating the heavy thoughts of the most melancholy by the charms of his conversation; for these reasons he was not only beloved by all who were acquainted with him, but in the course of time he obtained the favor of many princes and nobles, Italian and others."

Francia's labors were rewarded by success. His fame as a worker in metals extended beyond the confines of his native town, and orders came to him from Ferrara, Mantua, Parma, and round about; even in Florence his skill was

recognized and highly prized. Vasari tells us that he took much pleasure in design, but that what delighted him above all else was cutting dies for medals. In this he excelled, and in some instances, notably in medals executed for Pope Julius II. and for Giovanni Bentivoglio, ruler of Bologna, the heads of those magnates, with which the medals were decorated, were so fine that they "seemed to be alive."

But fine as were these medals, it was not as a medalist alone that Francia was skilled, but also as a worker in "niello"—a method of decorating a smooth metal surface with incised lines filled in with a black substance composed of a number of chemicals. When polished, the black lines remained on a light ground, producing a highly decorative effect. Niello work was very popular in Italy in the fifteenth and sixteenth centuries, and Francia acquired a reputation for the exquisite delicacy of the "nielli" he produced. Sometimes prints, or engravings on paper, were made from a cast of the work while in progress, and there are still in existence some nine or ten niello-engravings which with good reason can be ascribed to Francia's hand.

Besides his skill as a worker in gold and silver, the artist also attained celebrity as a maker of jewelry and a designer and founder of type. He was, indeed, the first to produce for the great printer, Aldus Manutius, the famous "italic" type, which was so highly prized that a special letter of privilege was given by the pope to Aldus granting him the sole right to its use—a privilege, however, which did not prevent its being copied in many parts of Italy and in France.

Calvi, who wrote a brief life of Francia in 1812, states that he matriculated in the Goldsmith's Gild of Bologna in 1482, and that in the following year he was appointed master of that same gild. It also stands recorded that in December of the year 1482 he was named Gonfaloniere del Popolo and Tribuni della Plebe, and that by Giovanni Bentivoglio, ruler of Bologna, he was appointed Director of the Mint, an office which he held as long as he lived; from all which it will be seen that Francia stood high in the estimation of his fellow-citizens.

Not until he was past thirty years of age did the artist turn his attention to painting. The date is not known, but in a document of 1486, recording his taking office in the Gild of Goldsmiths, he is referred to as "il pittore il Franza," and it is therefore clear that he had then started on his new career.

Vasari attributes this departure to an acquaintance with Mantegna and other painters "who had acquired riches and honors by means of their art," and says that Francia's ambition was so stimulated thereby "that he resolved to try whether he could not succeed in that part of painting which belongs to color, seeing that he had reached to such a point in design that he might safely assume a place beside any of them. By way of making an attempt, therefore, he executed a few portraits and other small things, entertaining many masters of the art many months in his house to the end that they might teach him the method and processes of coloring."

That Francia may have become acquainted with Mantegna about 1472 is quite possible, but no record of a meeting with the great Mantuan painter

exists, and as a matter of fact we are without any definite knowledge of the influence which led Francia to turn his attention to painting. Nor do we know with certainty who was his first master. Early writers state that he was a pupil of Marco Zoppo, a Bolognese artist who had studied under Squarcione at Padua; but there is nothing in Francia's work to point to Zoppo as his instructor. By some critics Ercole Roberti de' Grandi is named as his master, and again, Francesco Cossa, who in 1470 had gone from Ferrara to Bologna and there established himself and opened a school, is believed to have influenced Francia's early career. Certain characteristics of Cossa's—a severity of style and a glowing color—are perceptible in some of Francia's first productions, but it is undoubtedly to another and a younger man that his indebtedness was far greater. This man was Lorenzo Costa, who, in 1483, was called from Ferrara to Bologna, and although there is no evidence to prove that Francia, his senior by several years, was at any time his pupil—nor, on the other hand, that Costa, as stated by some writers, was a pupil of Francia—it is a fact that a close friendship existed between the two artists, who worked in the same building, Francia executing his goldsmith's commissions on the ground floor, while, above, Costa was engaged in painting pictures.

"Of the two," writes Dr. Williamson, "Costa had the greater imagination, the wider knowledge, a larger love of nature, and more accuracy in drawing; but Francia was by far the grander colorist, the more deeply religious man of the two, and possessed more refinement than did Costa. They were constantly associated in important works, but whenever the two were employed together precedence is invariably given to Francia. It is quite possible that the coming of Costa to Bologna was the cause of Francia's change of craft, and that but for the friendship between the two men Francia would have remained all his life a goldsmith. . . . Their work is so much alike in its earlier stages that pictures by the one have in the past been attributed to the other; but very soon Francia surpassed his friend, and produced works that were far finer in conception, coloring, and refinement than Costa could ever have executed."

It is impossible to say what was Francia's earliest picture. In the Bologna Gallery a 'Madonna and Saints,' painted by order of Messer Bartolommeo Felicini, a wealthy citizen of Bologna, for a chapel founded by him in the Church of the Misericordia, and bearing the date 1494, is said by Vasari to be the artist's first painting, but it is evident from the maturity of style which this picture exhibits that it is the work of no inexperienced hand. Dr. Williamson inclines to the belief that a 'Crucifixion,' now in the Archiginnasio Library at Bolgona, is the earliest picture by Francia that has come down to us. In the Borghese Gallery, Rome, is a St. Stephen, a single kneeling figure, which although not regarded as the first is usually held to be an early production, as are three pictures of the Madonna and Child,—one, in Berlin, in which St. Joseph is included; another, with two angels completing the group, in Munich (plate II); and a third, now at Pressburg in the collection of Count Jean Palffy. From the beginning to the end of his career Francia frequently signed his pictures "Francia Aurifex," while after his adoption of painting, his metal work and medals, according to a statement made by Fra Leandro

Alberti in his 'Storia d'Italia,' bear the signature "Francia Pictor," thus attesting to his mastery in the two arts.

In 1499 Francia, by that time established in reputation as a painter, was commissioned by Giovanni Bentivoglio, who was ever a munificent patron of the artist, to paint an altar-piece for his chapel in the Church of San Giacomo Maggiore. This work, reproduced in plate VII, ranks as Francia's finest rendering of religious subjects. Orders were now pouring in upon him, and according to Vasari there was soon hardly a church in Bologna that could not boast a picture from his hand. Nor were his labors confined to his own city, but for the neighboring towns as well he painted many altar-pieces, some of which are now to be seen in the principal galleries of Europe.

Among the most important of these works, in addition to the one already named, may be mentioned those painted for the Church of San Martino Maggiore and for members of the Manzuoli and Scappi families, all three pictures now in the Bologna Gallery; one executed for Ludovico de Calcina, now in the Hermitage Gallery, St. Petersburg; the 'St. Geminian Altar-piece,' in Berlin, and others in Vienna and Parma, as well as numerous large paintings representing the Annunciation, Nativity, Presentation, Baptism, Coronation, Deposition, etc.

The Umbrian influence which many of the artist's works betray is by some critics attributed to the fact that at this time pictures by Perugino, then at the zenith of his fame, were coming to Bologna, where they must have been seen by Francia; and not only his pictures, but the Umbrian master himself, as recorded by Marcello Oretti,[1] visited Bologna on his way to Florence, and in all probability made the acquaintance of the goldsmith-painter, who was one of the most important personages in the city.

Besides altar-pieces and easel-pictures, among which last were a number of portraits of such excellence that they added greatly to his reputation, Francia painted several frescos. An interesting example of his work in this medium was executed in 1505 for the dining-hall of the Podestà Comunale in Bologna, commemorating the deliverance of the city from destruction by an earthquake which occurred in that year. This fresco, known as the 'Madonna del Terremoto' (Madonna of the Earthquake), represents the Madonna and Child in glory appearing in the sky, blessing the city of Bologna, which with its walls and towers lies beneath them.

Unfortunately the frescos painted by Francia for his patrons the Bentivogli were destroyed by the mob which sacked their palace in Bologna in 1507; but for those same patrons he painted, together with Lorenzo Costa and a number of pupils, a series of frescos in the Chapel of St. Cecilia attached to the Church of San Giocomo Maggiore, illustrating the legend of the saint to whom the chapel had been dedicated. The two subjects executed by Francia are the 'Marriage of St. Cecilia' and the 'Burial of St. Cecilia,' and although sadly injured by the French soldiers, who during their occupancy of Bologna in

[1] 'Notizie de professori del disegno cive pittori, scultori ed architetti bolognesi,' etc., by Marcello Oretti. A series of volumes in manuscript, compiled probably between 1640 and 1740, and preserved in the Archiginnasio Library, Bologna.

1796 stabled their horses within the chapel, enough remains of their original beauty to show that Francia, while not equal to his Florentine contemporaries, was yet skilled in this form of decorative art.

These were the last works executed by Francia for his patrons the Bentivogli. For many years their power as rulers of Bologna had been increasing, until finally they had practically become independent sovereigns who boldly defied the power of the pope. But when, in October, 1503, Julius II. was elected to the papacy, that warlike head of the Church determined to put an end to all such insubordination. Accordingly, in the autumn of 1506, he left Rome and advanced with a body of soldiers upon Bologna, and having issued a bull declaring Giovanni Bentivoglio to be an enemy to the Church, he delivered that prince's goods to pillage and granted a plenary indulgence to any one who should hand him over into the possession of the Holy See.

Deserted by his former adherents, Bentivoglio fled from Bologna and took refuge in Milan. Meantime the pope had entered the city at the head of his troops and was received with acclamations by the people, and, in order to prevent any chance of the return of Bentivoglio, the papal forces set fire to the palace he had erected, and burned it, with all its treasures, to the ground.

"The departure of Messer Giovanni Bentivoglio," says Vasari, "caused Francia great sorrow; the exile of one from whom he had received such important benefits grieving him exceedingly; but yet, like the prudent and moderate person as he was, he continued to pursue his labors with his usual assiduity." By Pope Julius the artist was held in great esteem. In November, 1506, his position as Director of the Mint at Bologna was confirmed, and two years later he was given entire charge of the provision of money for the city.

Of Francia's private life very little is known beyond the fact that he was married and that he had two sons, Giacomo and Giulio, both of whom became artists. The number of pupils he gathered about him is said to have been no less than two hundred. Of these the most noted was Timoteo Viti, believed by some critics to have been, later, Raphael's first master.

A special interest is given to Francia's latter years by the friendship that he is said to have formed with Raphael, who was then working in Rome. Malvasia, who has written much of the artists of Bologna, published in his 'Felsina Pittrice' a letter which he claims was written by Francia to the younger man, as well as a sonnet said to have been composed by him in praise of Raphael; but the originals have never been produced, and by the best authorities these compositions are looked upon as forgeries. There is every reason to believe, however, that, as is mentioned in the records of Bologna, the two painters held intercourse with each other; and if Crowe and Cavalcaselle are wrong in their supposition that a meeting took place between them in Bologna in 1505–6, we may at all events accept Vasari's statement that "they saluted each other by letter," and further credit that historian when he goes on to say that Francia, having heard much of the divine paintings by Raphael, desired to see his works, but that he was now old and was enjoying his ease in his beloved Bologna. It so chanced, however, that Raphael had been painting a picture of St. Cecilia for one of the chapels of the Church of San Giovanni-

in-Monte, Bologna (this picture is now in the Bologna Gallery), and having packed up his work he addressed it to the care of Francia, aksing him to see to its erection in the chapel for which it was intended, and begging him to repair any injury that might be found on the painting, and even that he would correct any defect, if such might strike him upon seeing the work. Francia, we are told, was greatly pleased with this commission, which would allow him to look upon a painting by Raphael, but that the sight of the picture had the effect upon him that Vasari records—namely, that its perfections so filled him with astonishment that, realizing his own inferiority, he died of grief and vexation—is wholly without foundation. His death, which occurred in 1517, when he was sixty-seven years old, was indeed sudden, being caused by apoplexy. His place of burial is not known, but it is believed that he lies in the Church of San Francesco, Bologna, or in its cloister near to the tomb now occupied by his son Giacomo.—BASED ON GEORGE C. WILLIAMSON'S LIFE OF FRANCIA

The Art of Francia

HENRI DELABORDE FROM BLANC'S 'HISTOIRE DES PEINTRES'

ALTHOUGH not chronologically the first, yet in the sense that his influence upon the art of Bologna was such as no previous painter had exercised, Francia may be called the founder of the Bolognese school. At the time of his birth a number of painters had already lived and worked in Bologna, and as far back as the period when Cimabue started at Florence the reform which Giotto was to carry on so ably, perhaps even prior to those early tentative efforts at emancipation, a few Bolognese artists whose names have come down to us in history had, to some extent, adopted the Greek manner and sought to popularize its traditions. Later on, the miniaturist Franco, whose praise was sung by Dante, and the painters Jacopo degli Avanzi, Lippo di Dalmasii, and finally, Marco Zoppo, the last of the old Bolognese painters who preceded Francia, left works which were not devoid of merit, but in which can be traced neither the progressive steps of a teaching common to all, nor the development of principles attributable to any one master.

It is, however, altogether different with the works which were produced under the teaching of Francia, for under him all the Bolognese artists followed the same rules and adopted the same method. This unanimity, to be sure, was of short duration. Francia's pupils did not in their turn transmit to their followers the same docile spirit that they themselves had shown, so that scarcely had the school been established when, even in the second generation of its existence, it became divided. An imitation of the Roman manner, introduced into Bologna by Bagnacavallo, awakened a taste for the style known as Michelangelesque and soon became a mania. It therefore came to pass that what had at first seemed to be a decisive epoch in the history of Bolognese art turned out to be after all merely a chance event, of which the origin, the

characteristics, and the consequences are to be found embodied only in the works of Francia and his principal pupils. . . .

Among the Italian painters who at the opening of the sixteenth century endeavored to reconcile the pious traditions of the middle ages with the advance which had been made in the domain of the purely picturesque, Francia is one whose efforts have been most meritorious and most wisely directed. His style, devoid no doubt in sacred subjects of the perfect simplicity and fervor which permeate the works of Giotto's followers, is at all events exempt from that pagan elegance which the art known as Renaissance art was to employ at first as an auxiliary resource, and then as a principal means of expression.

If Francia cannot be classed among that group of painters who were above all else religious painters, he does not at all events swell the ranks of those who, merely skilled in the technical qualities of their art, saw in sacred subjects only a pretext for picturesque arrangement, for bold draftsmanship, or for charm of color. So, too, because of a certain absence of style in his figures and by reason of a caution and timidity in expressing his feelings, he stands apart from that great group of men who personify the last step in the development of Italian painting. In a word, Francia's works form a sort of link between the incomplete productions of the Primitives and the finished and perfected works of the Leonardos and the Raphaels; or, to make use of an old mythological figure, it might be said that his place is half-way up the slopes of Mt. Parnassus, on whose summit the greatest heroes of art sit enthroned. He is in full sight, comparatively easy of access, and equally removed from those whose talents are but mediocre and those who are most divinely inspired. —FROM THE FRENCH

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS 'VASARI'S LIVES'

FRANCIA represents the school of Bologna at its best; grave and deeply religious, he is sometimes quite noble by force of this earnest gravity. His color is Umbrian in its strength and richness, but is a little heavier than that of Perugino; he is as sincerely reverent as Perugino at his best, yet has not quite the same charm, nor yet any of the latter's affectation. He is more natural and simple than the Umbrian; his art is stamped with the honest, unaffected, burgher piety of Bologna *La Grassa*, rather than with the perfervid ecstasy of mystical and savage Perugia. His types are even homely, but his round-headed, short-bearded saints are beautiful in the *naif* sincerity of their expression; his snub-nosed, heavy-chinned, very earnest, but sometimes rather dull Madonnas look as though Giotto's women had been perfected by fifteenth-century technique upon our master's panels.

As a portrait-painter his simplicity and directness, closeness of modeling, and excellent color help to make him admirable and even impressive. There is nothing very salient in his long list of works; his great St. Cecilia frescos are rather entertaining by their quaint costumes than great by other qualities, but his easel-pictures are sustained and admirable. In the choir of the Renaissance his note is grave and instinct with quiet feeling; he has no *roulades* nor flourishes, but among all the painters of the Emilia and the Ferrarese, Costa and

Cossa, Tura and the two Ercoles, Roberti and Grandi, by far the fullest chord is struck by Francesco Francia.

JULIA CARTWRIGHT 'MANTEGNA AND FRANCIA'

IF we consider the place which Francia holds in contemporary art we shall see how little he had in common with the spirit of his age, and how much of his aspirations and sympathies belonged to the old world of the earlier religious painters. Living as he did in the days of Raphael, at a moment when the Renaissance was fast hastening to its culminating point, Francia took no share in the great movement that was swaying forward at every point, but stood apart in a sphere of his own. In an age when revived Paganism had penetrated into every part of society, and the love of the antique was the ruling impulse of intellectual thought, he scarcely shows a trace of this influence, and derives his inspiration exclusively from Christian sources.

But in this realm of mystic art it must be owned that he takes the highest place. For to the earnestness and purity of Fra Angelico's conceptions Francia brought a mastery of resources which had been lacking to those older painters. His creations are animated with a warmer humanity and a more vigorous life, they have all the charm of glowing colors and strongly contrasted light and shadow, while secular influences are allowed a larger part in the rich ornament and noble architecture which surround them.

Thus Francia shares with Perugino the praise of having combined the technical perfection of a later age with the Christian motives which had so largely influenced the first efforts of Italian art. But, unlike Perugino, the religious feeling which formed the secret of Francia's inspiration remained fresh and strong within his breast to the end of his life, and was with him still a real and living power when it had sunk into conventionalism and affectation in the latter works of the Umbrian master, and was rapidly yielding to the growing influences of a worldly age in the creations of Raphael.

Slowly but surely men's thoughts and their ideals of life had undergone a complete change, and the art of Italy was entering on a new phase in which there was no longer room for the rapture of Fra Angelico's faces or the sweet gentleness of the Madonnas who haunted Francia's dreams.

JOHN ADDINGTON SYMONDS 'RENAISSANCE IN ITALY'

THE spirituality that renders Fra Angelico unintelligible to minds less ecstatically tempered than his own is not found in such excess in Francia, nor does his work suffer from the insipidity of Perugino's affectation. Deep religious feeling is combined with physical beauty of the purest type. A greater degree of naïveté and naturalness compensates for the inferiority of Francia's to Perugino's supremely perfect handling. This is true of Francia's numerous pictures at Bologna—where, indeed, in order to be rightly known, he should be studied by all lovers of the fifteenth-century style in its most delightful moments. For mastery over oil-painting and for charm of color Francia challenges comparison with what is best in Perugino, though he did not quite attain the same technical excellence.

GEORGE C. WILLIAMSON 'FRANCIA'

THE influence of Francia does not appear to have extended far beyond his immediate surroundings. His school was a very large one, and he implanted his own ideas very firmly upon his pupils; but he appears neither to have been touched by the influences of pagan literature that were abroad in his time, nor to have, in his turn, sent any great movement away from Bologna in connection with his art.

He occupies a place apart. His pictures almost without exception are religious; they betray no special sympathy with the classic or humanistic movement. There is not one of them that is concerned with mythology or pagan story, but all have sacred themes as their subject.

His coloring was always rich, full, and deep. His pathos was never forced, and always assisted by the tone of his color-scheme. His earnestness and purity were very marked; his tender sympathy, religious devotion, warm-hearted acceptance of the truths of religion, and simple faith were all clear features of his life. He was possessed of a mastery over his materials which is well shown in every branch of art with which he had to do, and is especially marked when color is to be taken into account. He was able to create an emotion, and to move the heart of the spectator in the direction that he desired, whether it be that of sympathy, affection, or sadness. He never depicted scenes of horror or intensified bodily suffering in his works; but loved to paint those passages of pure affection, of deep love, of tender pathos, of adoring reverence, or of aspiring hope, in which his heart rejoiced.

He takes a place towards the close of the Renaissance as a great master whose Christian motives were never lost; who was controlled through all his life by the teaching of his religion; who never became merely mechanical or formal; who was always master of his resources, always ready to use them in the service of the Church, in whose teaching he had so profound a belief, and always ready to put not alone his whole heart into his work, but also his whole soul and emotions, in order that the result should be the very best of which he was capable, and a living part of himself.

The Works of Francia

DESCRIPTIONS OF THE PLATES

'THE MADONNA OF THE ROSE GARDEN' PLATE I

JULIA CARTWRIGHT thus describes this picture in the Munich Gallery: "The Child lies on a red cloth spread on the grass of a flowery lawn, stretching out its little arms with a smile of delight to its mother, who is in the act of sinking upon her knees in a rapture of loving adoration. A trellis of tall roses, which might have been painted by a Botticelli or a Filippino Lippi, fences the garden round, and in the pleasant meadows beyond, horses are feeding on the banks of a winding stream, and church towers rise in the

distance. Nowhere is the transparent delicacy of Francia's coloring more pleasing than in the silver-gray tones of the Virgin's robe, while her countenance wears that gentle air of tender melancholy which haunts his conceptions in the same way as the smile of Leonardo's faces and the deeper sadness of Botticelli's Madonnas."

"This beautiful picture," writes Eugène Müntz, "conceived in that spirit of mysticism which marks the productions of the Primitives, breathes a delicious freshness and reveals Francia as a poet as well as a painter."

The panel measures five feet eight inches high by four feet four inches wide.

'MADONNA, CHILD, AND ANGELS' PLATE II

THIS picture, an early work of Francia's, is now in the Munich Gallery. As in many of Bellini's compositions, the Madonna supports the Child standing upon a balustrade, which is here covered with gold-embroidered tapestry. Mary's robe is deep red and her mantle a rich peacock blue lined with dark green. Behind her is a low crimson screen, to the right and left of which stand angels—one with a wreath upon his long ringlets, the other with his fair hair encircled by a fillet. Dr. Williamson calls attention to the fact that the pattern of the drapery on which the Child is standing is identical with the design of one of the copes in a signed altar-piece by Francia, thus giving proof, if such were needed, of the genuineness of the picture.

The painting is on wood and measures a little more than two feet high by one foot four inches wide.

'THE ANNUNCIATION' PLATE III

ACCORDING to records found by Dr. Williamson in Bologna, this picture was painted between 1500 and 1510 for the Duke Francesco Maria d'Urbino, and given by him to his secretary for a chapel in the Carmelite Church of Modena. There it remained until bought by an agent of Lord Northwick, from whose possession it passed into that of M. F. Reiset, and finally into the collection of the Duke d'Aumale (Musée Condé) at Chantilly.

The Virgin, clad in a red robe and blue mantle, stands beneath the portico of a Bolognese palace of the fifteenth century. Her eyes are raised to the annunciate angel who, clad in draperies of blue and yellow, flies towards her with wings outspread, bearing in his hand the lily branch. Near the Virgin stands St. Albert the Carmelite saint, wearing the brown robe and white mantle of his Order. He holds a book and cross, and beneath his feet is a devil.

"It is a wonderful picture," writes Dr. Williamson, "very Umbrian in its characteristics, especially in the way in which St. Albert is standing, his foot upon the crushed demon, and wrapped in contemplation, indifferent to all around him. Umbrian also is the manner of painting the landscape, but the scene was near to Bologna, and so closely has the artist copied the scenery that I have been able to identify the very rock in the picture, at Sasso, near to which the Order had a country home. The coloring is very rich, full of depth and tone, and the crimsons and blues are especially important."

The picture measures six feet high by four feet four inches wide.

'THE BAPTISM OF CHRIST' PLATE IV

THIS famous picture, bearing the inscription FRANCIA AVRIFEX. BON. F. M. V. VIIII (Francia, Goldsmith of Bologna, did this in 1509), is now in the Royal Gallery, Dresden. Its previous history is unknown. Vasari speaks of a 'Baptism of Christ' painted by Francia after the departure from Bologna of Giovanni Bentivoglio, and taken to Modena, but whether he refers to this work or to a similar and earlier version of the same subject which is now at Hampton Court cannot be proved, for although many pictures at Dresden came from Modena, no mention is made of this one in the list.

The Dresden 'Baptism,' as its date proves, is a late work. "The faces," writes Dr. Williamson, "have acquired that grace and sweetness that Francia was so well able to produce; the draperies lack the crumpled metallic folds that mark the niello stage; the bushy trees contrast with the finer ones in the regular fashion, and the effect of light on the water, which is so marked a characteristic of the Hampton Court picture, in this one has assumed an even greater importance, and is treated with much skill and effect."

The picture was damaged by a shell in the bombardment of Dresden in 1760, and has, moreover, been injured somewhat by restoration. The figure of Christ standing on the surface of the shallow river, his feet reflected in its clear waters, is full of a sentiment of deep holiness. St. John the Baptist, a red mantle worn over his gray camel's-hair garment, kneels reverently upon the bank as he is about to perform the sacred rite, while on the other side of the picture two angels, one in yellow, the other in light red, witness the scene, and in the sky the Holy Spirit appears as a dove.

The painting is on wood and measures nearly seven feet high by five feet eight inches wide.

'THE ADORATION OF THE CHILD' PLATE V

VASARI tells us that the success of the altar-piece painted by Francia for Giovanni Bentivoglio (see plate VII) was so great that his son Antonio Galeazzo Bentivoglio, archdeacon of Bologna, and papal prothonotary, was induced to give the master a commission to be executed jointly by him and by Lorenzo Costa for a picture to be placed over the high altar of the Church of the Misericordia in Bologna.

The main body of this altar-piece, on which Francia painted 'The Adoration of the Child,' is now in the Bologna Gallery. The lunette by Lorenzo Costa, representing 'The Annunciation,' is still in the church for which the whole work was painted, and the predella, also by Costa, showing 'The Adoration of the Magi,' is in the Brera Gallery, Milan.

'The Adoration of the Child' is painted in a colder key of color than was customary with Francia. The composition is very beautiful, the figures well drawn, and the distant landscape varied and rendered with great delicacy. In the group of adoring saints surrounding the new-born Christ Francia has introduced the figure of the donor, who had lately returned from a pilgrimage to the Holy Land, kneeling on the left, with the red cross on his mantle.

The shepherd standing at the right of the picture is the artist's friend Girolamo Pandolfi di Casio, a goldsmith and also a poet, who received from the pope a laurel crown which Francia has here placed upon his head. Beside the Virgin kneels St. Augustine in miter and richly embroidered cope; St. Joseph, clad in red and yellow, is at the left, leaning upon his staff; while in St. Francis, whose hands are folded in prayer as he looks devoutly at the Child, tradition says the painter has given us a likeness of himself.

The painting measures seven and a half feet high by about six feet wide.

'PORTRAIT OF FEDERIGO GONZAGA' PLATE VI

THIS portrait, which for many years hung unrecognized in the collection of its present owner, A. W. Leatham, Esq., at Miserden Park, Gloucestershire, England, has been identified by Mr. Herbert Cook as the long-lost likeness which Francia is known to have painted in Bologna in the summer of 1510 of young Federigo Gonzaga, son of the celebrated Isabella d'Este, Marchioness of Mantua. The story of this picture as told by Mr. Cook in 'The Athenæum' of February 7, 1903, and in the 'Burlington Magazine' of that same year, as well as by Mrs. Ady (Julia Cartwright) in her recent work, 'Isabella d'Este,' is briefly as follows: In the year 1510, by order of Pope Julius II., Isabella d'Este sent her young son, Federigo, then a child of ten, to Rome as a hostage for her husband, Giovanni Francesco Gonzaga, Marquis of Mantua, who through the pope's influence had lately been liberated from the hands of the Venetians, by whom he had been taken prisoner after the battle of Legnano. On the way to Rome the boy passed through Bologna, where his father then was, and Isabella, wishing to have a souvenir of her son, asked Lorenzo Costa to paint his portrait for her. Costa, however, was too busy just then to comply with her request, and Francia was commissioned to do so in his stead. From Isabella's letters we learn that this portrait was begun on July 29, and that before August 10 the finished work had been delivered into her hands. "It is impossible," she wrote, "to see a better portrait, or one more like Federigo."

The painting here reproduced tallies with the description which Isabella gives of it in her correspondence. Coincidences of age, date, style, and detail all point to the conclusion that it is the identical portrait which so delighted the great Marchioness. It represents a boy of apparently ten years of age, with brown eyes and long fair hair. He is richly dressed, as befitted his station in life, and holds a dagger in one hand. The background is an elaborately painted landscape resembling many others in Francia's works. "Not only is it a genuine piece," writes Mr. Herbert Cook, "but it is as fine a thing as Francia ever painted, and in absolutely perfect condition."

In May, 1512, nearly two years after the portrait was painted, Isabella gave it to a gentleman of Ferrara, Zaninello by name, who had rendered her great services. It probably remained in Ferrara in private possession until taken to Paris among Napoleon's spoils. The father of the present owner bought it from the Napoleon collection, and now, after four centuries, the long-missing portrait of Federigo Gonzaga has once more been brought to light.

'THE BENTIVOGLIO ALTAR-PIECE' PLATE VII

OF the many altar-pieces painted by Francia, none equals in beauty, nor surpasses in technical excellence, the famous group of the Madonna with saints and angels known as the 'Bentivoglio Altar-piece.' This work bears the date 1499 and was painted by order of Giovanni Bentivoglio, ruler of Bologna, for his family chapel in the great church of San Giacomo Maggiore in that city, where it still occupies its original place.

"In this noteworthy picture," writes Dr. Williamson, "there is to be seen a great advance over the works that had preceded it. Doubtless Francia strained his utmost to please the important patron who had commissioned it and whose satisfaction could make his reputation and insure for him many other commissions. . . . There was a further necessity laid upon him in this work which taxed all his powers, and that was the wish of Giovanni Bentivoglio that two of his children should be introduced into the picture, and that the artist should paint their portraits in the two angels who appear in the upper part of the composition on either side of the Madonna. In every way Francia acquitted himself well, and Vasari tells us that so pleased was Bentivoglio with the work that he gave him over and above the promised payment 'a very handsome and most honorable gift.'"

Seated upon a lofty throne against a rich architectural background is the Madonna with the Child upon her knee. Beside her are adoring angels, and at her feet stand, on the right, St. John the Evangelist and St. Sebastian, and on the left St. Augustine and a saint in armor who has been designated variously as St. Florian, St. Fabiano, and St. Proculus, military patron of Bologna. On the steps of the throne two angels are seated playing upon lute and viol—a favorite motive with Francia, as it was with Bellini and other Venetian painters.

The colors in this picture, of which blue is the prevailing hue, are rich and glowing, and the figures of the saints are more vigorous and manly than in any other of Francia's works, that of St. Sebastian, indeed (called by Burckhardt "one of the most perfect forms of the fifteenth century"), being so highly thought of by later Bolognese artists as to be often copied into their compositions.

'PORTRAIT OF BARTOLOMMEO BIANCHINI' PLATE VIII

ACCORDING to early Bolognese writers Francia painted many important portraits and gained for himself a great reputation in that branch of art. Of these works, however, so few well-authenticated ones remain that those which are without question accepted as Francia's can be counted on the fingers of one hand.

No dissentient voice, it is believed, has been raised as to the genuineness of the great portrait of Bartolommeo Bianchini, here reproduced, a work of Francia's early period and of the highest quality. Mr. R. H. Benson, writing of this painting in the catalogue of the exhibition of pictures held at the Burlington Fine Arts Club, London, in 1894, says that it is "a marvel of fine con-

dition, and betrays the technique of the goldsmith seeking for the quality of enamel."

Bartolommeo Bianchini was an eminent senator of Bologna, as well as a poet who earned added distinction by some lines written in praise of the artists of his native city, and especially of his friend Francesco Raibolini, called Francia. The life-sized portrait here reproduced shows him dressed in a dark-colored jacket and wearing a black cap. He holds a letter in his right hand. The landscape in the background is carefully and minutely painted. The portrait is on panel, and measures nearly two feet high by one foot three and a half inches wide. It is owned by George Salting, Esq., London.

'MADONNA AND CHILD' PLATE IX

SEATED before a hedge of roses, the Madonna, in a red robe and green mantle, holds in her lap the Child Jesus, whose little hand rests within that of his mother. Mary's face is so full of a sweet tenderness that it goes far to justify the saying ascribed to Raphael, that "no Madonnas were so holy and beautiful as those which Francia painted." This picture, now in the Borghese Gallery, Rome, was commissioned by Sister Dorotea di Fantuzzi, of the Convent of Santa Maria Maddalena in Bologna, as an inscription on the back of the panel testifies. The damaged condition of the painting, as well as the unskilful restoration to which it has been subjected, have caused its authenticity to be questioned by some critics, who have given it to Giacomo, Francia's son; but the ease, grace, and simplicity of the composition, the delicate way in which the rose-hedge is painted, and above all the expression of purity in the faces, so characteristic of the older artist, point to the authorship of Francia himself, and by the majority of judges it is regarded as a work of his hand.

"It recalls the 'Madonna of the Rose Garden' at Munich," writes Dr. Williamson, "and in its full and flowing draperies is one of the finest pieces of painting and arrangement that Francia ever did."

'PIETÀ' PLATE X

THIS picture is the lunette for a great altar-piece painted by Francia between 1510 and 1515 for the Buonvisi Chapel in the Church of San Frediano in Lucca. In the following century the work was removed from its place in the church to the Ducal Palace of Lucca, and on the occasion of a sale of the Duke of Lucca's effects in 1840 was taken to London, where it was soon afterwards purchased for the National Gallery.

On the main body of the altar-piece are represented the Madonna and St. Anne with the Child seated upon a throne about which are grouped four saints, while at its base is a graceful figure of the youthful St. John. Beautiful as is this portion of the picture, the lunette, now detached from it, and reproduced in plate X, is still more so. "No picture," writes Julia Cartwright, "is more popular or has ever been more frequently copied and reproduced than Francia's 'Pietà.' This is due not only to the richness of coloring and the admirable balance of the composition, but to the purity and tenderness of

the feeling which the goldsmith-painter here reveals. The dead Christ rests in the deep sleep of death on his mother's knees, but instead of the usual saints, Mary has for attendants two bright-haired angels robed in red and green, one of whom reverently supports the head, while the other folds his hands in silent worship at the feet of the Saviour."

The lunette measures three feet two inches high by six feet wide.

A LIST OF THE PRINCIPAL PAINTINGS BY FRANCIA WITH THEIR PRESENT LOCATIONS

AUSTRIA-HUNGARY. PRESSBURG, OWNED BY COUNT JEAN PALFFY: Madonna and Child — VIENNA, IMPERIAL GALLERY: Madonna, Child, and Saints — VIENNA, LIECHTENSTEIN GALLERY: Portrait of the Marchese Bovio — ENGLAND. HAMPTON COURT, ROYAL GALLERY: Baptism of Christ — LONDON, NATIONAL GALLERY: Madonna, Child, and St. Anne enthroned, with Saints; Pietà (Plate x); Madonna, Child, and Two Saints — LONDON, OWNED BY DR. LUDWIG MOND: Madonna and Child — LONDON, OWNED BY THE EARL OF NORTHBROOK: Holy Family with St. Anthony — LONDON, OWNED BY GEORGE SALTING, ESQ.: Portrait of Bartolommeo Bianchini (Plate VIII) — LONDON, OWNED BY J. E. TAYLOR, ESQ.: Madonna, Child, and Saints — LONDON, OWNED BY SIR GEORGE OTTO TREVELYAN: Madonna, Child, and Saint — MISERDEN PARK, GLOUCESTERSHIRE, OWNED BY A. W. LEATHAM, ESQ.: Portrait of Federigo Gonzaga (Plate VI) — FRANCE. CHANTILLY, CONDÉ MUSEUM: Annunciation (Plate III) — PARIS, LOUVRE: Nativity; Crucifixion — GERMANY. BERLIN GALLERY: Madonna and Child enthroned with Saints; Holy Family — DRESDEN, ROYAL GALLERY: Adoration of the Magi; Baptism of Christ (Plate IV) — FRANKFORT, STÄDEL INSTITUTE: Portrait of a Man — MUNICH GALLERY: Madonna of the Rose Garden (Plate I); Madonna, Child, and Angels (Plate II) — IRELAND. DUBLIN, NATIONAL GALLERY: Lucrezia — ITALY. BERGAMO GALLERY, LOCHIS COLLECTION: Christ bearing the Cross — BOLOGNA, ROYAL GALLERY: Madonna and Saints; Annunciation; Madonna and Saints; Adoration of the Child (Plate V); Scenes from the Life of Christ (predella of an Altar-piece); Pietà; Annunciation; Madonna and Saints; Crucifixion — BOLOGNA, ARCHIGINNASIO, LIBRARY: Crucifixion — BOLOGNA, CHURCH OF SAN DOMENICO: Madonna and Child — BOLOGNA, CHURCH OF SAN GIACOMO MAGGIORE: Bentivoglio Altar-piece (Plate VII) — BOLOGNA, CHURCH OF SAN MARTINO: Madonna and Child with Saints (the frame of this altar-piece was designed by Francia) — BOLOGNA, CHURCH OF SANTI VITALE ED AGRICOLA: Madonna and Child — BOLOGNA, ORATORY OF SANTA CECILIA: Two frescos representing the Marriage and the Burial of St. Cecilia — BOLOGNA, PODESTÀ COMUNALE: Madonna del Terremoto (fresco) — CESENA, GALLERY: Presentation in the Temple — FERRARA, CATHEDRAL: Coronation of the Virgin — FORLI, GALLERY: Adoration of the Child — FLORENCE, ACADEMY: Madonna and Child with Two Saints — FLORENCE, UFFIZI GALLERY: Portrait of Evangelista Scappi — LUCCA, CHURCH OF SAN FREDIANO: Coronation of the Virgin — LUCCA, PALAZZO MANSI: Madonna and Child — MILAN, BRERA GALLERY: Annunciation — MILAN, POLDI-PEZZOLI MUSEUM: St. Anthony — MILAN, THE AMBROSIANA: The Almighty Father — MILAN, OWNED BY DR. FRIZZONI: St. Francis — MODENA, PALACE OF THE MARCHESA COCCAPANI: St. Barbara — PARMA, GALLERY: Deposition; Madonna and Child with Four Saints; Madonna, Child, and St. John — ROME, BARBERINI GALLERY: Holy Family — ROME, BORGHESE GALLERY: Madonna and Child (Plate IX); St. Stephen — ROME, CORSINI GALLERY: St. George — TURIN, ROYAL GALLERY: Deposition — VERONA, GALLERY: Madonna, Child, and Three Saints — RUSSIA. ST. PETERSBURG, HERMITAGE GALLERY: Madonna and Child with St. Catherine; Madonna and Child; Madonna, Child, and Saints — SCOTLAND. GLASGOW, CORPORATION GALLERIES OF ART: Nativity — SPAIN. MADRID, OWNED BY THE DUKE OF FERNAN NUÑEZ: St. Sebastian — UNITED STATES. BOSTON, OWNED BY MRS. JOHN L. GARDNER: Madonna and Child — PHILADELPHIA, ACADEMY OF THE FINE ARTS: Madonna and Child.

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